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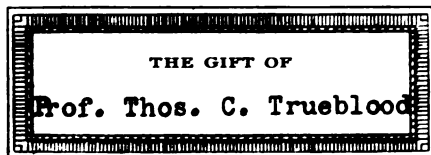
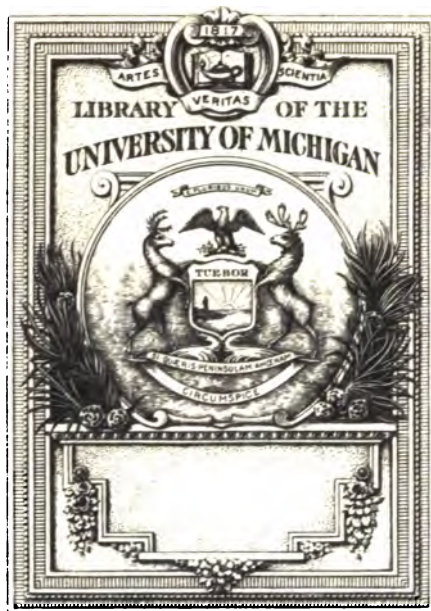
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THE  
ART OF READING ALOUD



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THE  
ART OF READING ALOUD

IN PULPIT, LECTURE ROOM, OR  
PRIVATE REUNIONS

WITH A PERFECT SYSTEM OF ECONOMY OF LUNG POWER ON  
JUST PRINCIPLES FOR ACQUIRING EASE IN DELIVERY  
AND A THOROUGH COMMAND OF THE VOICE

BY

GEORGE VANDENHOFF, M.A.

AUTHOR OF 'THE ART OF ELOCUTION' 'THE CLERICAL ASSISTANT'  
'THE LADIES' READER' ETC.

---

*'Est autem in dicendo etiam quidam cantus'—CIC.*

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LONDON  
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1878

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### PRELIMINARY.

IN a Lecture on Education, delivered at the Royal Institution, London, J. R. Seeley, A.M., Professor of Modern History in the University of Cambridge, places Elocution in the foremost rank. He says:—

*'The first thing is that boys should be taught elocution. To this I attach great importance. It is more than one hundred years since Bishop Berkeley propounded the question, whether half the learning and talent in England were not lost because elocution was not taught in schools and colleges? The same question might be repeated now; and it is not merely for its practical use in after life to those whose profession demands public speaking, that I desire to see elocution made a part of education, but because by this means, more than any other, may be evoked in the minds of boys a taste for poetry and eloquence.'*

I venture to hope that this Manual may prove of service to those who may desire to follow the above advice, either as teachers or learners.

### GESTURE.

Easy, graceful, and appropriate gesture adds greatly to the effect of a good delivery; but excess and formality in action are vices as much to be avoided as pedantry and over-emphasis in speech. ‘*In vitium ducit culpæ fuga si caret arte.*’ ‘The happy mean can only be acquired by practice, on a good system.’ Nature and art must go hand in hand.

Ego nec studium sine divite venâ,  
Nec rude quid possit video ingenium ; alterius sic  
Altera poscit opem res et conjurat anice.

GEORGE VANDENHOFF.

*January, 1878.*

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THE ART  
OF  
READING ALOUD.

---

INTRODUCTION.

ADDRESSED TO THE INTENDED, OR INTENDING, STUDENT  
OF ELOCUTION.

**MANY**, if not most, persons have an idea that to read well, or to recite well, is a gift depending on certain natural qualifications, good taste, and a moderate amount of common sense.

This is about as well founded an opinion as that well-known apothegm of the immortal Dogberry.

*'Reading and writing,'* says that worshipful civic functionary, *'comes by nature;* but to be a well-favoured man is the gift of fortune.'

Those who hold the Dogberrian creed of course deny that reading aloud is an art at all. They regard it as the mere exercise of a natural organ.



It is that certainly ; but, like singing, it is much more. It is the art of exercising that organ effectively, with ease to the reader or speaker, and with pleasure to the hearer.

And how few possess this *gift*, as it is illogically called ; this *art*, as it really is ; an art dependent on laws drawn from Nature, but not instinctively communicated by her.

This art, in its highest exhibition—in the reading, for example, of the Sacred Scriptures, and the works of Milton and Shakspeare—or, in a less degree, of Wordsworth, Tennyson, and the poets generally ; or in the vocal reproduction to the ear, with full effect, of any great piece of oratory, ancient or modern—is by no means easy of attainment. I say, mind, *the highest exhibition of the art*.

It requires a logical mind, a nice perception, and a quick analysis of thought and sentiment, a very great amount of study, practice, and cultivation of ear and voice, to catch and to express the full strength of energetic diction, shades of emotion, and changes of feeling. Add to this, perfect self-possession, and a ready sympathy with all that is lofty, tender, and imaginative in poetry, as well as all that is grand, impressive, and eloquent in prose.

Very, very few attain to *this* excellence ; very few desire it ; very few need it.

This style of elocution, combining intensity and nicety of feeling with power of vocal expression, is almost lost, even to the stage, which *should* be its chief exponent and guardian. The actors of a former day did possess it to a great degree; to the moderns it seems to be a lost art.

But the power to *read well*, 'with good emphasis and discretion,' with just taste, and with even a certain melody and grace of style—this is not beyond the capabilities of any man with no natural impediment to prevent him, if he will give the same pains to elocution as are necessary for rhetoric; that is, if he will study and cultivate the delivery of language as assiduously as he has taken or would take pains to acquire grammatical accuracy and elegance of style in composition.

There is a grammar of elocution as well as a grammar of language, of logic, and of rhetoric; but the number of those who read well or fairly well, is much less than that of those who can write grammatically or who can reason clearly, or at least with some order in their reasoning.

Dr. Whately, in his '*Rhetoric*,' objects to a system of *elocution* as useless and inefficient, but insists on a system of *logic* as absolutely necessary. He ridicules the idea of those who, like *Goethe*, despise logic, because they maintain

that they reason naturally and justly on principles of common sense; while the Rev. Doctor strongly upholds the sufficiency of the same nature and common sense to make a man a good reader!

His sole direction to the reader aloud, in pulpit or elsewhere, is: 'First clearly understand the matter you are reading yourself; then read it so that your auditors may understand it in the same manner.'—*Whately's Elements of Rhetoric*.

Very good. *Omne tulit punctum*. And yet he gives an instance of a clergyman whom he heard read the passage from *Matthew*:

Is a candle brought to be put under a bushel or under a bed?

as if there were no alternative.

And he very naïvely adds that there is no doubt that the clerical reader at fault perfectly understood the meaning of the passage. Doubtless; but it is clear *he did not know how to convey that meaning vocally*. What becomes of Dr. Whately's position, then; that all that is required to constitute a good reader is nature and common sense?

I suppose this unfortunate clergyman was not deficient in either. What he *was* deficient in was *art*.

Elocution, then, is an art; but an art founded on nature, like all true art.

How well Shakspeare can define the just limits and interworking of nature and art, in this as in other attempts at improvement of natural faculties or productions by culture and experience !

Nature is made better by no mean,  
(*mean* means *means* here ; *method*).

But nature makes that mean ; so o'er that art,  
Which you says adds to nature, is an art  
Which nature makes.

SHAKSPEARE, *Winter's Tale*.

Pope expresses the same idea when he writes—

All art is nature better understood.

Perfect art is drawn from nature's laws reduced to a system.

'Though Nature' ( writes Dr. Rush on the voice) 'affords no single instance of general excellence in speech, she has diffused through the species all the elements of perfection, and it is the gathering in of her properties and beauties that constitutes the art of elocution.'

*The Apollo Belvedere,*

The statue that delights the world,  
is a work of the highest art, surpassing any

single work of nature in this—that it is the assemblage in one example of the finest points of many models, forming, in their aggregate, such a perfect whole as was, perhaps, never found in nature.

Nature's laws reduced to system, and put into practice, lie at the base of all really fine elocution.

Mouthing is not elocution; ranting is not elocution; declamatory excess is not elocution; nor is elocution to be acquired by imitation of any one person's style. A good elocution is distinct without pedantry, forcible without exaggeration, energetic without strain, elegant without affectation. Ease is the distinguishing characteristic of finished utterance as of all perfect art. Apparent effort is a vice and a blemish, and straining after effect loses its aim by overleaping the mark. The maxim of the great Master, 'Use all gently,' cannot be too often repeated nor too reverently followed.

## INTRODUCTION TO LESSON I.

To be a good reader aloud a man must have brains. Brains are essential; as essential as a fine ear to a musician.

If you aspire to be a *fine* reader, capable of holding and delighting an audience, you should possess poetic feeling and quickly-awakened sympathy with the beautiful and the emotional in oratory and poetry. I speak here of *pre-meditated* reading, either of the works of others, or of your own written compositions or prepared discourses.

You need not have, naturally, a fine voice; that can be cultivated and improved both in compass and quality. The ear, also, as far as is necessary to the reader's purpose, can also be improved by exercise.

To read intelligently and effectively at sight, on the sudden, without preparation, the faculty of quick analysis is necessary. Reading aloud is based on *analysis* and *synthesis*, taking to pieces and putting together; that is, first understanding the matter yourself, then presenting it to your hearers so that they will understand it as you do.

This is what I mean by analysis and synthesis. To analyse quickly you must keep your

eye always a little in advance of your tongue, and become master of *phrasing*—a term which I will presently explain.

Now *phrasing* is intimately connected with *time* or *quantity* in speech ; and, therefore, that is the first accident of speech that it is necessary for the aspirant to elocutionary excellence to appreciate and observe.

To a bad reader all sentences are alike ; to a good one they have great variety of *time*, *pitch*, and *cadence*. When you thoroughly understand and can command these three leading accidents of speech, you will have taken a long stride towards attaining a good system of reading aloud, or of speaking in public, which are our present objects.

## LESSON I.

*TIME, OR QUANTITY.*

SAY aloud the three words, *vitriol*, *victim*, *riper*. It must be clear to every ear that the first syllable (*vit*) of *vit-riol* is short and abrupt, and that the first syllable in *vi-per* is long, and capable of indefinite extension in utterance; i.e. you can prolong the syllable as much as you please, which means that you can add to or diminish its *time* or *quantity*. Not so with the syllable *vit* in *vit-riol*; it is immutably short and *abrupt* in utterance. To give it a lengthened time or quantity would be a deformity in speech. Hence syllables of this kind, which end in *t*, *p*, and some other atonics, as they are called, may be styled immutables.

*Indefinites.*

The class under which the syllable *vi*, as in *riper*, occurs, we will call *indefinites*, because, being *always long* in time or quantity, that time is *indefinite*, and *may be prolonged at will*.

*Mutables.*

The first syllable of *vic-tim* is one of those syllables in our language which, being always



more near to abruptness than to long quantity, do nevertheless *admit* of a certain brief dwelling upon them; they may have quantity given them. We will call them *mutables*, and designate them by the prosodial mark of short quantity (◡).

*Immutables or Abrupts.*

The first syllable in *vit-riol* is *immutably* short in quantity, and is to be marked with a smart stroke of sound, *abrupt accentuation*.

The judicious use of the proper variations in time or quantity is the very life of recitation, and the right hand of the rhythm of prose or poetry. The force and dignity of prose, and the movement, variety, and grace of verse, mainly depend on these two accidents; therefore give good attention to what follows.

*Letters* are the signs of elementary sounds; they make up *syllables*; *syllables* make up *words*.

The *time* or *quantity* of syllables is governed by law, viz. :

Syllables are long or short in *time* (i.e. *quantity*) in proportion as they may be composed of those letters which, in their elementary sounds, partake more or less of the quality of *tone*.

The *vowel sounds* (as grammarians call them) have *full tone* or *vocality*. We will therefore

call them the *tonic* elements of speech, as in *law*, *awful*, *glow*, *glory*, *glee*, *gleam*.

Certain consonants, *b, l, r, g, v*, have an inferior but perceptible vocality (though slight). We call them *sub-tonics*.

Others, like *t, p, s, k*, have *no* vocality or tone, and we call them *a-tonics*, using the *a* in its deprivative form.

Now practise the following exercise:—

#### EXERCISE ON THE THREE CLASSES OF QUANTITY IN SYLLABLES.

1. *Immutables*, abruptly accented, having *no* quantity marked by the staccato mark in music (♩), a straight accent on the accented syllable.

2. *Mutables*, less abrupt, having *some* quantity, to be made long or short, as the character of the passage may require. Thus marked (◡).

3. *Indefinites*, having *long* quantity and capable of extension; marked (—).

#### Nos. 1 and 2.

Magnificent prospects : Let him drop : Bid them stop.

Forbid them not to cut sticks.

Fighting, flashing brightly.

Dogs bit the cat. Shut the door softly.

Dread the deadly cup. Softest lights are fled.

Jocund sights are missed.

What imports the art? Glittering, dancing feet.  
 Lofty prospects brighten. Listen to the dreadful letter.  
 List, list, oh list! Good, better, best.  
 A necessary part of self-restraint.

*Note.*—The long tonic *a* in *part*, *art*, &c, is limited in its quantity by the final *a*-tonic *t*, which necessitates a quicker flight of the voice than is proper to the *a* in *arm*.

*Practice on No. 3. Indefinites.*

Gorgeous scenes of golden hue.  
 Gaily flows the swelling tide.  
 All are proud, but Mary proudest.  
 The splendour falls on castle walls, and snowy summits  
 Old in story.  
 Glory is a vain and weary dream, full of false hope  
 and delusive glitter.  
 Farewell, a long farewell to all my greatness.  
 Go view the lord of the unerring bow.

*Note.*—You must mark the indefinites long, but must not fall into a *drawl* or exaggeration of quantity, which *drawling* is; as is very significantly marked by the term itself.

*Farewell.*—This is one of those words in our language which have two *indefinite* or *long* syllables in succession:

the first syllable (*fare*) is long in quantity, and the second (*well*) is also long ; for you can dwell on the two final liquids for an indefinite time.

The ordinary dictionary accentuation of the word is *farewell*, with an accent on the first syllable. But there is no settled accentuation of the word ; which arises from the two long syllables being in succession : and whether the speaker throw the *force* (which is the *accent*) on the first syllable or the second, depends very much on the feeling, condition of mind, or degree or quality of the excitement or emotion, or *the absence of it*, under which he speaks. When a speaker says—

Well, farewell,

as a form of saying *good bye* merely, he usually throws the accent on the first syllable, and deprives the second of force.

If he say *farewell* sprightly and in an encouraging manner, he will probably throw the force (the accent) on the *well*, in which word seems to lie *the expression of his good wish*.

If, on the other hand, he speak it despondently, in a tone of sad regret at leaving a beloved object or a lost treasure, he will put the force of accent and quantity on the first syllable, with the *grave* accent thus—*Fare-well*, and deprive the second syllable of force.

If, finally, his *Farewell* is to an *enemy*, and implies a *threat* instead of a good wish, on his departure, he will probably throw all force on the second syllable, and give its long quantity with the grave accent, weakening the first syllable, and making it (by the relative *force* of the second) almost a short syllable—

*F̃are-well.*

Now in the following lines of Cardinal Wolsey—

‘Farewell, a long farewell to all my greatness!’—

the tone is of *regret, sadness, depression*; and those conditions of feeling demand, among other elements of *expression*, long quantity: and in this case on both syllables. But as two accented or two heavy syllables cannot be uttered in succession without rest or remission of force, the first long syllable (*fare*) will diminish in force as it is lengthened in prolonged utterance till it almost vanishes; and that diminution, marked thus in music >, will have the same effect of remission or intermission as a *rest* or a *light syllable* interposed between it and the next syllable; which will commence its radical sound with less force than the first syllable, and grow up to the full sound by increase thus marked <. I will represent the word *farewell*, so uttered, by a double line, with the radical swell at the commencement, the diminution and the force in the closing liquids *ll* thus—

—————  
Fare—well!

So uttered, the word gives almost the effect of a *sigh*; which is just the effect intended to be produced. You see, then, of what value *quantity* is in speech.

Now, understand: your future power as a reader and speaker very much depends on your acquiring a ready and easy mastery of quantity. Abrupt and excited speech runs generally on *abrupts*, or *immutables*, and *mutables*; grand and dignified speech runs on the *indefinites*. This knowledge with facility of execution, is one of the first elements of the ex-

pression of energy and emotion, of rapidity in action, or of repose and sublimity of scene or feeling.

For example, mark the number of abrupts and mutables, or semi-abrupts, in Hotspur's energetic outburst :—

Let them come !  
 They come like sacrifices in their trim ;  
 And to the fire-eyed maid of smoky war  
 All hot and bleeding will we offer them.

Quick time and abrupt accentuation should mark such animated and energetic passages as that.

On the other hand mark the *indefinites*—the *long tonic sounds*—in the following, which, being given with long quantity, produce a dignified and powerful effect :—

Now is the winter of our discontent  
 Made glorious summer by this sun of York ;  
 And all the clouds that lowered upon our house  
 In the deep bosom of the ocean buried.

SHAKSPEARE.

And in the following the long quantities must be observed to produce the full effect intended.

All are but parts of one harmonious whole  
 Whose body Nature is, and God the soul.—POPE.

The effect of these long quantities, or indefinites, and due quantity on the mutables, is to give dignity and largeness to the expression.

So in the celebrated passage from the 'Paradise Lost,' the indefinites, to be marked with long quantity, very much aid the grandeur of the description, when read aloud.

High on a throne of royal state, which far  
 Outshone the wealth of Ormus or of Ind,  
 Or where the gorgeous East, with richest hand,  
 Showers on her kings barbaric pearls and gold,  
 Satan exalted sat.

In fine, Time, or Quantity, is one main constituent of the *Orotund* which is the appropriate voice and method for the reading of the Scriptures, Milton, Shakspeare, and all that is grand, impressive, and sublime in prose and poetry.

Time or Quantity, then, is the first accident of speech that you are required to understand and master. Do so.

Now give me your attention.

#### PHRASING.

*Speech is vocalised breath; breath made into voice by the action of the vocal organs.*

I need not stop to define how the voice is formed ; that is nature's affair, not ours. Our business is to use it on a good system of art.

This is clear, that *we cannot speak without breathing*, is it not ?

The voice is our *organ* ; the lungs are its bellows. If the bellows do not work freely, easily, and regularly, the power and action of the organ will be, to the extent of the impediment, marred or diminished.

The first step, then, towards good and effective speech or reading aloud, is to acquire a just economy and regulation of the lung-power, the orderly and, let us call it, *rhythmical* action of the bellows.

This is effected by a just system of *phrasing*, as I call it ; a system which, by regulated *rests*, as in music, gives us *breathing-places* ; that is, places for taking breath momentarily, without making a breach in the continuity or progress of the sense.

This system is essential to the economy of breath in speech. It enables us to supply respiration by *in-spiration* ; that is, to recover by breathing *in* what we have expended in breathing *out*, and so keeping our lung-power constantly at full tide.

At the same time that by these regulated *rests*, or suspensions of utterance, differing in



time or duration, we help ourselves, we help also the mind of our hearers to keep pace, *pari passu*, with ourselves, with the gradual growth of the sense and its progress towards completion at the end of the sentence.

Now, is that desirable, or is it not? Is it not almost the first great postulate to an intelligent reading aloud? Is it not one on which most readers aloud fail, and hopelessly entangle themselves and their hearers?

Take such a sentence as the following, and read it aloud without rests of any kind, as it is printed according to the rules of grammatical pausing, or *printers' punctuation*, as I call it.

READ aloud :

Nothing can be more prejudicial to the great interests of a nation than an unsettled and varying policy which cannot be calculated on from day to day.

Now, if you have succeeded (which is hardly probable) in reading this sentence aloud, as it is printed, without any pause or *rest* at all, you will have done two bad things, viz.: *you will have hurried yourself, and befogged your hearers.*

If they have understood you it has been by an *effort*, and a painful one; for it is painful to follow such a rush of ill-ordered speech.

This shows the necessity of *some* pause in such a sentence. Grammatical law, the law of *printers' punctuation*, requires *none*. Elocution-

ary law—that is, the law of speaking with ease to oneself and clearness to one's hearers—requires several.

To make this clear I shall use, *at present*, two musical marks for the necessary *rests* or breathing-places, for the ease of the reader and the intelligence of the hearer.

1. The *Rest* ♯; for a pause equal in duration to a *crotchet-rest* in a bar of common time in music.

2. The *Half-rest* ♮; equal in time to only *half* the *rest*.

Now get well into your mind the value, in time or intermission, of these two suspensions of voice; the *rest* ♯, and the *half-rest* ♮.

And now, observing these signs and their value, **READ** the same sentence aloud, thus :

Nothing is so prejudicial ♮ to the great interests of a nation ♮ as an unsettled and varying policy ♮ which cannot be calculated on ♮ from day to day. ♯

Now remark how logical this division of the sentence is, how easy these *rests* make the delivery, and how easy to the hearer to follow it—the two points we are aiming at.

Now go back, and *once more go through aloud* the sentence given for phrasing, with the rests marked.

Next say out aloud, in a natural and easy manner, and in ordinary time, not too quickly,

rests in reading, yet unmarked in printing with any comma :

Then drew near unto Him ˘ all the publicans and sinners ˘ for to hear Him.

1st, pause for the predicate ; 2nd, the subject ; 3rd, the attributes of the predicate ; *i.e.* 1st, the act ; 2nd, the actor ; 3rd, his purpose.

Phrases have certain landmarks of construction.

2. For example : *the infinitive mood* marks the commencement of a phrase, and therefore in the body of a sentence denotes the conclusion of a preceding phrase. It will require the *half-rest* before it.

3. So also the relative pronouns, *who, which, that*, are landmarks that require rest before them in general ; thus :

These are the men ˘ who would lead you to ruin.

Two aqueducts ˘ were scarcely sufficient ˘ to wash off the blood ˘ that was shed in the Coliseum at Rome.

Why should you hesitate ˘ which cause to support ?

So *prepositions*, when they mark a new phrase, and are not in the body of a phrase, require the *half-rest* before them ; and *conjunctions* also, when *disjunctive* logically.

The sense of the beautiful and of the great ˘ is universal ˘ which appears ˘ in the uniformity thereof ˘ in the most distant ages and nations. ˘

A man he was ̣ to all the country dear ̣  
And passing rich ̣ on forty pounds a year.

*Note.*—There should be no rest before the preposition, unless it be the governing power in the *phrase*. So there would be no rest before the preposition in these :

He was going to Rome.  
They were of one party in politics.  
A multiplicity of engagements prevented.

Nor before the *conjunction* in such cases as the following, where the conjunction *and* unites *homogeneous* or closely allied ideas :

Content and happiness ̣ dwelt in the cottage.  
Integrity and honour ̣ marked all his actions.

This only means that *phrases cannot be broken up*.

But when *and* or *or* is separative, there ought to be a pause before them ; thus :

Honour in youth ̣ and happiness in age ̣ reward integrity of conduct.

Contentment of disposition ̣ and loftiness of ambition ̣ are seldom found together ;

because these are separate phrases.

Add further, that as in reading aloud we are called on to make many rests *not* found in *printer's punctuation*, so we reject unnecessary *commas* in reading, when to rest upon them

would embarrass the utterance, and make the sentence lag and halt.

Between *two adverbs*, for example, we do *not* observe the first comma marked, as in the following:

Still, however, ¶ I am open to conviction.

Yet, for all your sneers ¶ I am quite firm in m<sup>y</sup> opinion.

Nor do we observe the printer's comma between a relative pronoun and an adverbial phrase following; thus:

This is an effect of colour ¶ which, like other effects of colour ¶ pleases the eye.

These are sentiments ¶ which, however you may ridicule them ¶ I am prepared ¶ to maintain and vindicate.

These are men ¶ who, with unparalleled effort, aim at overthrowing the Government.

This is a measure ¶ that, however it may be supported by authority ¶ is fraught with danger and disgrace.

Observe the rejection of the printer's comma in these and similar cases.

Nor are we to observe the printer's comma after *that*, on an adverbial phrase following.

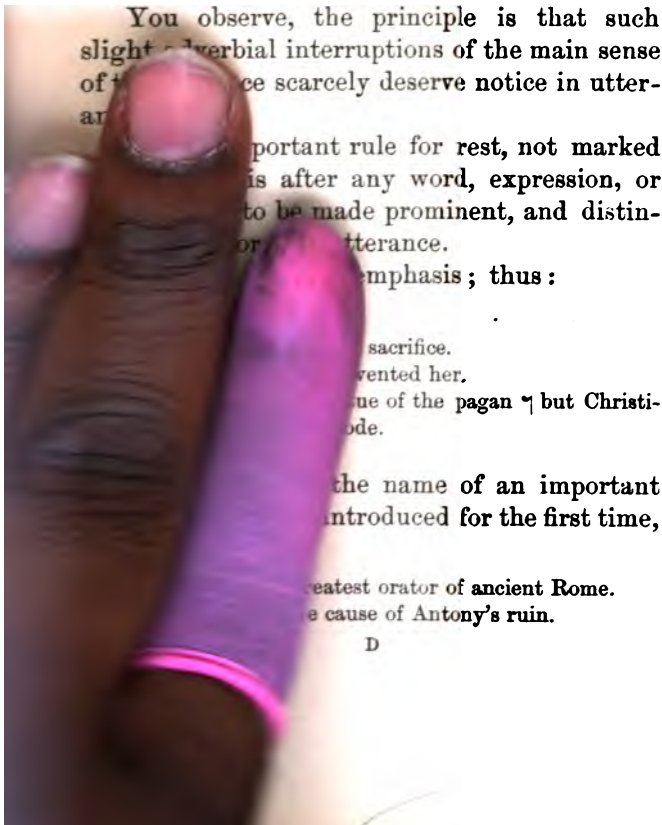
Add further merit, so we are not without merit, and want of merit.

In th

after *that*, and pause (*half-rest*) before it. I have omitted other necessary pauses in this example, which the student will, of course, supply himself.

So, in the following, omit the *first* printer's comma :

You will, of course,  $\neg$  not admit such propositions.  
They were, notwithstanding,  $\neg$  rejected.



would embarrass the utterance, and make the sentence lag and halt.

Between *two adverbs*, for example, we do *not* observe the first comma marked, as in the following:

Still, however, ~ I am open to conviction.

Yet, for all your sneers ~ I am quite firm in my opinion.

Nor do we observe the printer's comma between a relative pronoun and an adverbial phrase following; thus:

This is an effect of colour ~ which, like other effects of colour ~ pleases the eye.

These are sentiments ~ which, however you may ridicule them ~ I am prepared ~ to maintain and vindicate.

These are men ~ who, with unparalleled effrontery ~ aim at overthrowing the Government.

This is a measure ~ that, however it may be supported by authority ~ is fraught with danger and disgrace.

Observe the rejection of the printer's *comma* in these and similar cases.

Nor are we to observe the printer's comma after *that*, on an interruption of the main sentence following it; thus:

Add further ~ that, as we are called upon to reward merit, so we are equally bound to discourage indolence and want of principle.

In this and similar cases *reject the comma*

after *that*, and pause (*half-rest*) before it. I have omitted other necessary pauses in this example, which the student will, of course, supply himself.

So, in the following, omit the *first* printer's comma :

You will, of course, ∟ not admit such propositions.  
They were, notwithstanding, ∟ rejected.

You observe, the principle is that such slight adverbial interruptions of the main sense of the sentence scarcely deserve notice in utterance.

A very important rule for rest, not marked in printing, is after any word, expression, or idea, that is to be made prominent, and distinguished by force in utterance.

This is a pause of emphasis ; thus :

*Honour* ∟ pricks me on.

*Integrity* ∟ demands the sacrifice.

*Pride* ∟ might have prevented her.

*Honour* ∟ was the virtue of the pagan ∟ but Christianity ∟ teaches a nobler code.

Especially after the name of an important personage or place introduced for the first time, as :

Cicero ∟ was the greatest orator of ancient Rome.

Cleopatra ∟ was the cause of Antony's ruin.



Solomon ~ was the wisest of men, it is said.  
Waterloo ~ is a glorious remembrance for England.  
Paris ~ was considered the gayest of capitals.  
London ~ is the most populous city in Europe.

OBSERVE *particularly*, that these half and quarter rests which mark phrases, do not necessitate or imply that the voice shall fall at all in pitch, as if they closed the sense. On the contrary, *as a general law*, the voice *rises* in pitch on the phrase, as I shall fully explain in the coming lesson on cadence of voice, up to the close of the sentence; so that in reading the examples which have been given, you will be careful to distinguish between a mere *rest* or *suspension*, which marks that the sense is in suspense, and a *fall* of the voice (the cadence), which marks its close.

We have dealt principally, so far, with the *quarter-rest* and the *half-rest* only.

The *Rest* ~, double the half-rest in duration, now demands our notice. I call it sometimes the *Middle pause*, because it is so frequently required in the middle of the sentence, dividing the opening part from the closing, the hypothesis from the conclusion; as in the following sentence.

*Note.*—I omit here the quarter-rests and half-rests needed; the student must supply those himself.

*Example of the Rest, or necessary Middle Pause (˘),*  
 at which the student is to take a *full inspiration*; i.e. *draw in his breath* deliberately.

If the world is not the work of chance ˘ it must have had an intelligent Maker.

If you have read this sentence aloud (as I intended you to do), you must have *felt*, as well as perceived, how well this *rest* came in between the *hypothetical* and closing branches of the sentence, both for your ease in uttering it, and for the clear presentation of the whole proposition to the hearer.

Now read it once more aloud; and mind to *hold the voice well up* at the *rest* on the word *chance*, bringing it down on the final word, *Maker*. If you execute that rightly, you will feel the full value of this *rest* (middle pause), with the upward movement of the voice that accompanies it.

Your rise on the word *chance*, here, must be just the same upward movement of the voice as you *must* make if you ask this question in an earnest manner:

Is creation mere *chance* ?

and your fall of the voice on the word *Maker* will be the same as you must make in giving

this reply, in a marked manner, to the above question :

No ; it is the *work of a Maker*.

Now again read the sentence aloud, observing these last directions, as well as the rest (") indicated.

Do you not perceive the logical and elocutionary value of that middle pause and upward movement of the voice ? I am sure you must.

Now read aloud the following sentences, exactly in the same manner.

I will use this mark for the ascent of the voice (—), and the opposite mark (·) for the descent or cadence.

I am not mad, most noble Festus ¶ but speak forth  
the words of truth and soberness.

*Acts xxi. 25.*

¶ (The student must supply minor rests.)

For in that sleep of death,  
What dreams may come, when we have shuffled off  
This mortal coil ¶ must give us pause.

SHAKESPEARE.

All are but parts of one harmonious whole ¶  
Whose body nature is, and God the soul.

POPE.

And when ye shall see Jerusalem compassed with  
armies ¶ then know that the desolation thereof is nigh.

Luke xxi. 20.

Still have I borne it with a patient shrug,  
For sufferance is the badge of all our tribe.

SHAKESPEARE.

The great globe itself,  
Yea all which it inherit shall dissolve ¶  
And, like the baseless fabric of this vision,  
Leave not a wrack behind.

I have said nothing about what is called the full stop, or period; the *punctum*, I mean, at the end of sentences, because that will generally arrange itself. But there are two remarks to be made about that stop; 1, that the schoolboy rule of counting *four* upon it is not a good guide, for its duration must be measured by the more or less intimate connection between the sentence it concludes and the one it precedes.

2. In many cases there is no necessity for any such lengthened pause. A pause, or rest, double the middle pause, is generally sufficient, except when the sentences to be separated have a logically greater division by disconnection; by opening a new branch of the reasoning, for example, or a new train of thought,

form of melody and cadence. (Fill up the *rests*.)

The person who manifests a constant desire to please  
will certainly gain credit for his good nature.

CHESTERFIELD.

Every one that doeth evil hateth the light.

The operation and intention of laws is to enforce good  
morals.

The reading of the common-prayer well is of the  
highest importance.

*Spectator.*

The world's great victor passed unheeded by.

True fortitude is seen in great exploits.

A sense of the beautiful is universal.

The beneficent wisdom of the Almighty is visible in  
all His works.

The fear of the Lord is the beginning of wisdom.

To act virtuously is to act wisely.

Now is the winter of our discontent

Made glorious summer by this sun of York.

SHAKSPEARE.

Mountains, hills, towers, palaces, all faded from our  
sight.

When there is a *double predicate* the *cadence*  
is reserved for the *second* of the two. The *first*  
predicate is marked with the *upward di-tone*, or  
the *third*, to show that there is something to  
follow.

*Examples. (Double Predicate.)*

Mountains, hills, palaces, and towers faded from our sight, and were at last entirely hidden in darkness.

My brother and sister have not yet arrived, and are not expected to-day.

The scene was one which awakened in us sentiments of admiration of nature, and filled us with gratitude to Heaven.

And he went away and communed with the chief priests and captains. *Luke xxii.*

If a motive, or a *reason*, or a purpose be *added* after the second predicate, the cadence must be reserved till the purpose or motive be stated ; as :

He went away, and communed with the priests and captains, how he might betray Him. *Luke xxii.*

LOOSE SENTENCES.

These are sentences where the sense seems to come to an end at one or more places before the sentence is closed. The following is Dr. Whately's example of a loose sentence 'in which,' as he observes ('Elements of Rhetoric,' Part III. c. 2, § 12), 'there are no less than five places, at any one of which the sentence might be terminated with strict grammatical accuracy.' Those places he indicates by dashes (—).

We came to our journey's end—at last—with no small difficulty—after much fatigue—through deep roads and bad weather.

Now the above sentence, loose as it is, may be read so as to appear compact and almost unbroken.

*Law for Loose Sentences.*

The elocutionary law for loose sentences is that the close of the sense in the body of the sentence is to be marked by the cadence of repose, unless the added clauses following are necessary to the complete statement of an event or the whole of a proposition.

Now, consistently with that rule, I should mark and read Dr. Whately's loose sentence above quoted thus:

We came to our journey's end at last, with much difficulty; after much fatigue, through deep roads and bad weather.

In which the run of the sentence is on *di-tones*, with two cadences of descending thirds, which mark two important phrases closing the sense, in each case; but the rest which is proper to the first cadence is only a *half-rest*.

That is the logic of the elocutionary law. I will give you further illustrations of it from Acts xxiv. 22, *et seq.*

I will in these instances mark the closing of the sense by cadence, in Italics.

22. And when Felix heard these things, having more perfect knowledge of that way, he *deferred-them*, and said, When Lycias the chief captain shall come down, I will know the *uttermost* of your matter.

23. And he commanded a centurion to keep Paul and to let him have *liberty*, and that he should forbid none of his acquaintance to minister or to *come in unto him*.

24. And after certain days when Felix came with his wife Drusilla, which was a Jewess, he *sent for Paul*, and heard him concerning the *faith in Christ*.

25. And as he reasoned of righteousness, temperance, and judgment to come, Felix *trembled*, and answered, Go thy way for *this time* ; when I have a convenient season I will *call-for-thee*.

26. He hoped also that money might be given him of Paul, that he might *loose-him* ; wherefore he sent for him *the oftener*, and *communed with him*.

All the above Italics mark a cadence of repose ; but there are only quarter or half-rests after the intermediate cadences.

#### FALSE CADENCE.

There is a false cadence, very prevalent in the English pulpit, which consists in carrying the voice *up*, at the end of a sentence, a whole tone, and, in some instances, even a *third* ; instead of making the cadence of repose by the *fall* of a third. This is a fault not uncommon



with Parliamentary speakers, and speakers at the Bar: it is aggravated when, as is not unfrequent, this false cadence is made by a sudden jerk of the voice upwards. If you are conscious of being guilty of this false cadence, correct it at once; it is a *fearful vice* against the logic and melody of utterance.

To detect the false and to attain the just cadence, you must continually practise the rise and fall of the voice, or the interval of the third, on the single words, as in the preceding table. This practice *aloud* will improve both your ear and your voice at the same time, especially if you take an inspiration so as to fill the lungs.

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The next point is the CARRIAGE or sustainment of THE VOICE in the intermediate phrases of a sentence, between the commencement and the *rest* or middle pause.

It does not run on one note or tone, for I have told you there is no monotone in speech.

The same movement or carriage of the voice, I have also said, is di-tonic, or on two tones.

It may, perhaps, be new to you that in uttering even the first letter in the Alphabet *A*, you make a change of pitch. You do not utter it on one tone, but on two tones (a di-tone).

Try it, prolonging the sound, and you will find it has two tones; the *radical* or root, and the *vanish*; and that the vanish, or the tone in which it vanishes from the ear, is a tone higher; thus



the heavy knob denotes the root or *radical* pitch or tone; the tail upwards denotes the range of the ascent. Now say it aloud several times in succession, prolonging its sound, and you will find that *a* is not a single tone, but makes



a di-tonic sound with a *radical* and a *vanish*, having the difference of a tone between them.

And that is, as I have said, the course of all speech; it runs on di-tones; and a dull, inanimate reader or speaker *never rises beyond the di-tone*: he is called *monotonous*.

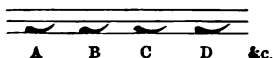
A sprightly and animated speaker rises to *thirds* at culminating points of suspense in the body of the sentence, and makes cadences of thirds at the close.

We now come, naturally, to a most important branch of our subject.

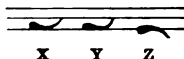
**EQUABLE-CONCRETE, RADICAL STRESS,  
RADICAL-DISCRETE.**

**EQUABLE-concrete** is the term to express an even flow of voice, without jerking, skipping, or angular effect; that is, without strong *radical stress*.

By *radical stress* I mean weight of voice on the radical of a sound. We have before explained the difference between the *radical* and *vanish* of a sound (p. 61). This *radical* and this *vanish* really take place on every sound we utter; for we cannot repeat even the letters of the Alphabet *on one tone*; their utterance lies on di-tones, a radical and vanish:



and finally we make a cadence on the last three letters thus:

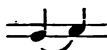


This is the distinction between music and speech. In the music on the piano for example, the transition from note to note is necessarily *dis-crete* or separate; on the voice in

*singing*, or on the violin, this transition may either be by a skip (*dis-crete*), as thus :



or by a *slur* (*con-crete*) thus :



But in *speech* the transitions in pitch are always concrete. In rapid or excited speech, indeed, the slur, or *concreteness* of the transition, is scarcely perceptible.

This effect is produced by the *radical stress*, or weight, of the voice on the radical or opening pitch of the sound, which, in excited speech, entirely overbears the *vanish*, and in fact diminishes its prolongation at least by half.

I will endeavour to make this clear. If you say, in an angry manner,

I won't believe it,

excluding all further question and debate, or representation or expostulation, you will be sure to speak it with *radical stress* on what we call the accented syllables ; giving them an extraordinary weight of voice which would be marked in music with the sign of the *staccato* ' ' ' , which is the sign I shall adopt for this radical stress. The *vanish* of the radical will not be

perceptible except to the finest ear or the greatest attention, and the *quantity* of the syllable will be shortened.

If, on the other hand, you say the same words but with an expression of calm confidence, not to be ruffled or moved, speaking 'more in sorrow than in anger,' you will utter them with *equable-concrete, long quantity, and no radical stress*, flowingly; and I will therefore mark them with a wave thus (˘):

I won't believe it.

In this utterance, prolonged quantity and absence of *radical stress* produce the style which we will call *equable-concrete*: appropriate to a *self-possessed* spirit, and a *dignified* character; and also to solemn, grand, elevated scenes and descriptions.

The prevalence of pointed utterance, angular and abrupt, of the radical stress we will call *radical-discrete*. It is utterly inconsistent with a dignified style. In its extreme or frequent use it marks peremptoriness, petulance, and irritability; or rapid action and exciting scenes, in description.

In its moderate use it may be indulged in for a specific effect.

For example, in the play of *Julius Cæsar* the excitable, impulsive, petulant character of

*Cassius* may be marked by it in such speeches as :

You <sup>1</sup>wrong me, Brutus ; you <sup>1</sup>wrong me every way ;  
 I <sup>1</sup>said, an elder soldier, not a <sup>1</sup>better :  
 Did I <sup>1</sup>say better ?

All *that* lies on radical stress ; in jerks and leaps of sound. The style of Brutus, on the contrary, which is one of *sustained dignity*, temperance of disposition, and self-control, is to be marked by *equable-concrete*, the movement of which may be expressed to the eye, by contrast to the radical *discrete*, thus :

You <sup>~~~~~</sup>wronged yourself to <sup>~~~~~</sup>write in <sup>~~~~~</sup>such a <sup>~~~~~</sup>case.

It moves in equable waves of sound that flow (concretely), whether in a di-tonic or a tri-tonic interval, by *slides*, *equably*, and not by *leaps* unequably.

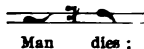
In reading aloud, the equable-concrete belongs to and is the characteristic of all dignified and impressive utterances. It is essentially appropriate to the *reading of the Scriptures* ; almost equally so to the reading of Milton and of the noblest passages in Shakspeare.

The *Ghost* in *Hamlet* should speak throughout in the di-tonic melody and with equable-concrete.

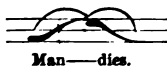
And no one should attempt the character of *Hamlet* till perfectly master of the *equable-concrete* for the reflective passages, and of *radical-stress* for his occasional outbursts of passion.

To aid the smooth and flowing effect of the *equable-concrete*, the *rests* and *pauses* are to be made not by *intermissions* or *breaks* of sound, but by prolongation of the vanish, or rather by diminution of the time of the radical.

Thus, in *radical-discrete* such a phrase as *man dies* would be thus noted and delivered elocutionarily :



with a *break* or *intermission* between subject and predicate. In *equable-concrete* there would be no breach of the continuity of the voice, but the rest on *man* would be made by *holding the upper note*, whether di-tone or third, on the vanishing sound of the *n* in *man*, and joining it on (concretely) with the *radical* sound of the *d* in *dies* ; I represent it thus elocutionarily :



uttered as if it were one word of two syllables, with a *prolongation of quantity* and

vanishing sound on the last letter of the *n*, and then giving *radical* force to the next syllable : thus the *dwelling* of the voice on the vanishing note gives the same effect as a pause without break.

Now make the following

*Practice on Equable-Concrete.*

(1)

In My Father's house are many mansions.

*John* xiv. 2.

I go to prepare a place for *you* ; that where *I* am, there  
ye may be also.

*John* xiv. 2, 3.

Verily, verily, I say unto you, That ye shall weep and  
lament, but the world shall rejoice : and ye shall be sorrow-  
ful, but your sorrow shall be turned into joy.

*John* xvi. 20.

(2)

Cline of the unforgotten brave,  
Whose land from plain to mountain-cave  
Was Freedom's home or Glory's grave,  
Shrine of the mighty, can it be  
That this is all remains of thee ?

BYRON.

(3)

A needless Alexandrine ends the song,  
That, like a wounded snake, drags its slow length along.

POPE.

(4)

A mighty maze, but not without a plan.

*Ibid.*



(5)

Laugh where we must, be candid where we can,  
 But vindicate the ways of God to man.  
 Thro' worlds unnumbered though our God be known,  
 'Tis ours to trace Him only in our own.

POPE.

*Interrogatives*, with equable-concrete, flowingly, smoothly, yet with force :

(6)

Is love less potent ? No ; his path is trod,  
 Alike uplifted gloriously to God :  
 Or linked to all we know of heaven below,  
 The other, better self, whose joy or woe  
 Is more than ours ; the all-absorbing flame  
 Which, kindled by another, grows the same,  
 Wrapt in one blaze : the pure, yet funeral pile,  
 Where gentle hearts like Brahmins sit and smile.  
 How often we forget all time, when lone,  
 Admiring Nature's universal throne !  
 Live not the stars and mountains ? Are the waves  
 Without a spirit ? Are the dripping caves  
 Without a feeling in their silent tears ?  
 Who thinks of self, when gazing on the sky ?

(7)

Now came still evening on, and twilight gray  
 Had in her sober lining all things clad ;  
 Silence was pleased : now glowed the firmament  
 With living sapphires ; Hesperus, that led  
 The starry host, rode brightest, till the moon,  
 Rising in clouded majesty, at length,  
 Apparent queen, unveiled her peerless light,  
 And o'er the dark her silver mantle threw.

MILTON.

(8)

Sad reflection. { How many thousands of my poorest subjects  
( Are at this hour asleep !

SHAKESPEARE.

(9)

Solemn meditation. { It must be so ! Plato, thou reasonest well :  
Else whence this fond desire, this pleasing  
hope,  
This longing after immortality ?  
Thro' what variety of untried being,  
Thro' what new scenes and changes must we  
pass !

ADDISON.

(10)

Reverential complaint. { O first created Beam, and thou Great Word,  
' Let there be light, and light was over all,'  
( Why am I thus bereaved thy prime decree ?

MILTON.

(11)

Wonder and admiration. { Sure something holy lodges in that breast  
( And with these raptures moves the vocal  
air  
( To testify his hidden residence.

Soothing effect of sweet music. { How sweetly did they float upon the wings  
Of silence thro' the empty-vaulted night,  
At every fall smoothing the raven down  
( Of darkness till it smiled.

MILTON.

(12)

Sadness and  
regret.

Farewell, a long farewell to all my greatness !  
 This is the state of man : to-day he puts  
 forth  
 The tender leaves of hope, to-morrow blos-  
 soms ;  
 And bears his blushing honours thick upon  
 him.

SHAKSPEARE.

(13)

Apothegm-  
atic reflec-  
tions on life.

Welcome ever smiles,  
 And farewell goes out sighing. O, let not  
 virtue seek  
 Remuneration for the thing it was ; for  
 beauty, wit,  
 High birth, vigour of bone, desert in service,  
 Love, friendship, charity, are subject all,  
 To envious and calumniating Time.

*Ibid.*

(14)

## FOREST SCENERY.

Effect of  
calm and  
solemn  
sunset.

The noon-day sun  
 Now shone upon the forest, one vast mass  
 Of mingling shade, whose brown mag-  
 nificence

Mysterious  
and vague  
suggestions  
of feeling.

A narrow vale embosoms. There, huge caves,  
 Scoop'd in the dark base of those airy rocks,  
 Mocking its moans, respond and roar for  
 ever.  
 The meeting boughs and implicated leaves  
 Wove twilight o'er the poet's path, as, led

Mysteries of  
Nature,  
growing  
deeper and  
deeper.

An exalted  
feeling of  
the solemn  
beauty and  
the sublime  
contrasts in  
nature.

By love or dream, or God, or mightier death,  
He sought in nature's dearest haunt some  
bank,  
Her cradle and her sepulchre. More dark  
And dark the shades accumulate : the oak,  
Expanding its immense and knotty arms,  
Embraces the light beech. The pyramids  
Of the tall cedar, over-arching, frame  
Most solemn domes within, and far below,  
Like clouds suspended in an emerald sky,  
The ash and the acacia floating hang  
Tremulous and pale. Like restless serpents  
clothed  
In rainbow and in fire, the parasites  
Starred with ten thousand blossoms, flow  
around  
The gay trunks.

SHELLEY.

(15)

EXALTED DESCRIPTION OF THE FIRST PAIR IN  
PARADISE.

Two of far nobler shape, erect and tall,  
Godlike erect, with native honour clad,  
In naked majesty seem lords of all ;  
And worthy seemed : for in their looks divine  
The image of their glorious Maker shone :  
For contemplation he and valour formed ;  
For softness she and sweet attractive grace ;  
He, for God only ; she, for God in him.

MILTON.

(16)

The calm,  
dignified,  
and authori-  
tative teach-  
ing of Christ  
in His dis-  
course with  
Nicodemus  
demands  
specially  
the *equable-  
concrete*.

We speak that we do know, and testify that we have seen; and ye receive not our witness.

If I have told you earthly things, and ye believe not, how shall ye believe, if I tell you of heavenly things?

And no man hath ascended up to heaven, but He that came down from heaven, even the Son of Man which is in heaven.

And as Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up:

That whosoever believeth in Him should not perish, but have eternal life.

For God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.

*John iii. 11-16.*

UNEQUABLE-DISCRETE, or RADICAL-DISCRETE.  
*has quicker time*, and is adapted to more excited and active feelings; it belongs to vehement passions; anger, hatred, revenge: *quantity* is diminished, and *accent* predominates.

*Example for Radical-Discrete.*

Why, get thee gone ! Horror and night go with thee !  
Sisters of Acheron go hand in hand,  
Go dance around the bower, and close them in,  
And tell them that I sent you to salute them.

Profane the ground, and for the ambrosial rose  
 And breath of jessamine, let hemlock blacken,  
 And deadly nightshade poison all the air :  
 For the sweet nightingale may ravens croak,  
 Toads pant, and adders rustle through the leaves :  
 May serpents, winding up the trees, let fall  
 Their hissing necks upon them from above,  
 And mingle kisses such as *I* would give them.

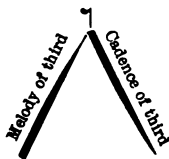
YOUNG'S *Revenge*.

We return now to

#### MELODY AND CADENCE.

Under this head of Melody and Cadence, in order to show the di-tonic intervals, that is, the ascent and fall of *one tone*, I will use simply the acute accent ' for the rise, and the grave accent ` for the fall, and still retain those signs, extended, for the *thirds*, up or down — ^.

The course of this simple melody and cadence might be rudely represented by this diagram.



The thickened ends of each representing the *radical* or *root*, the thinner line the *vanish* of the sound.

Now read aloud with di-tonic melody, rising to a third on the rest ˘ and falling a third on the cadence, with equable-concrete :

All are but párts ˘ of óne harmonious whole ˘,  
Whose bódý Náture is, and Gód the sòul.

*With Radical-Discrete :*

Mány men ˘ of mány mínds ˘ mixing in múltifarious  
matters ˘ of múch moment.

(Here, you see, in this commonplace example, the melody is *di-tonic throughout* except on the *cadence*.)

So, it is *di-tonic* generally throughout in mere statement of facts without any marked point, significance, or intention, or in narration of ordinary matters, without the introduction of energetic or animated expression : in *equable-concrete*.

*Examples.*

The portcullis still hangs in the gateways that faced the East and West, and the deep machicolations of the battlements are sharp and fine as a líon's teeth.

OUIDA.

Read the last example aloud with all proper pauses, di-tonic melody in the body of the sentence, and melody and cadence at close.

In poetical passages, and passages of feeling or animation, or powerful eloquence, the

*di-tones* become *thirds* on all the words that contain the *gist* of the meaning.

*Example of full Melody of the Third, with Equable-Concrete.*

On her white breast ♪ a sparkling cross she wore, ♪  
Which Jews might kiss ♪ and infidels adore.

POPE.

If you have read this as it is marked with *di-tones* and *thirds*, the alternation of pitch will have impressed itself on your ear as a great efficient of melody.

The alternation of pitch marked above I call the *harmonic melody* and *cadence*. It can be used advantageously with *equable-concrete* in prose to close a period finely; as in the phrases marked in *Italics* in the following example from Dr. Johnson's report of Mr. Pitt's reply to Sir Robert Walpole.

I shall content myself with wishing that I may be one of those whose follies may cease with their youth, and not of that number who are ignorant in spite of experience.

You must remember that when we talk of an author's *fine cadences*, as Cicero's or Macaulay's for example, we use a term that goes directly to the effect of their periods *on the ear*. A cadence is not a succession of words that look well upon paper: the eye can derive no



delight from the arrangement of words. It is the melody that lies in a right reading of them that gives the pleasure which we derive from them. Hence, in reading a finely constructed sentence by any great orator or writer you must take great heed that it do not suffer by your delivery, and that the music which lies enshrined in its cadence be not lost or marred by your hard and unvaried style and want of melody in reading.

Now go back to the beginning of this lesson; study and digest the text thoroughly: be sure that you understand it: practise the examples given on the laws laid down; and then, but not *till* then, mark for di-tonic and full melody and cadence the following sentences, and read them aloud as you shall have marked them, till your ear be quite satisfied with the effect.

*With Equable-Concrete.*

If ever despondency could be excused in any man, it might have been excused in Milton.

MACAULAY.

Venial and licentious scribblers, with just sufficient talent to clothe the thoughts of a pander in the style of a bellman, were now the favourite writers of the sovereign and the public.

*Ibid.*

Him, thus in glittering arms arrayed,  
The camp in wonder and delight surveyed.

Achilles' wrath, to Greece the direful spring  
Of woes unnumbered, heavenly Goddess sing.  
POPE'S HOMER.

Half a league, half a league,  
Half a league onward,  
All-in-the-valley-of-death,  
Rode the six-hundred.

TENNYSON.

Note the effect of the *third* with the *rest* with added *force* upon the word *death*.

The gloom of his character discolours all the passions of men and all the face of nature, and tinges with its own livid hue the flowers of Paradise and the glories of the eternal throne.

MACAULAY.

Note the grandeur of the cadence in the above.

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Now this finishes your second lesson. You may with advantage take a Macaulay and read aloud from his *Essays* or his *History*, with a view to just phrasing and perfect melody and cadence.

Mark also and read aloud the following passages in *equable-concrete*, with the proper *rests*, *inflections*, and *cadences*.

1. If there is any person to whom you feel *dislike*, that is the person of whom you ought *never to speak*.

2. There is no man of so discordant and jarring a temper, to which a *tuneable disposition* may not strike a harmony.

3. We should never undervalue any person. The workman is not pleased if his work be despised in his presence. Now *God* is *everywhere* present, and *every man* is *His* work.

4. If ever despondency could be excused in any man, it might have been excused in Milton. But the strength of his mind overcame every calamity. His spirits do not seem to have been high, but they were singularly equable. His temper was serious, perhaps stern; but it was a temper which no sufferings could render sullen or fretful. Such as it was when on the eve of great events he returned from his travels in the prime of health and manly beauty, loaded with literary distinctions and patriotic hopes, such it continued to be when, after having experienced every calamity which is incident to our nature, old, poor, sightless, and disgraced, he retired to his hovel to die!

MACAULAY.

Finally, on this lesson read aloud, as a practice on the laws laid down, the following passages:

*Radical-Discrete, to begin:*

Genuine-and-innocent-wit is the salt and flavour of the mind. Man *could* direct his ways by plain reason, and support his life by tasteless food: [*end with equable-concrete from this point*] but God has given us wit and flavour and brightness, to enliven the days of man's pilgrimage, and to charm his pained steps over the burning marl.

SYDNEY SMITH.

*Radical-Discrete, Light and Sparkling.*

The fools, like the saints, have a day dedicated to them : this is called April Fools' Day. But Tom Brown thinks, that setting apart one day in the year in observance of this old custom may now be dispensed with ; since three parts in four of the people are fools *all the year round.*

*Equable-Concrete.*

AN EVENING THOUGHT.

Just like a child in Ocean's arms,  
We strive against the stream,  
Each moment farther from the shore  
Where Life's young fountains gleam :  
Each moment fainter wax the fields,  
And wider rolls the sea ;  
The mist grows dark, the sun goes down,  
Day breaks—and *where are we ?*

Men are never so likely to settle a question *rightly*, as when they discuss it *freely*.

Differences of *taste*, it has often been remarked, produce greater exasperation than differences on points of science.

What are laws but expressions of the opinion of some class which has power over the rest of the community ?

WEAPONS.

*Radical-  
discrete.*

{ Both swords and guns are strong, no doubt,  
And so are tongue and pen,  
And so are sheaves of good bank notes  
To sway the souls of men :

Equable-  
concrete.

{ But guns and swords, and gold and thought,  
    Though mighty in their sphere,  
Are sometimes feebler than a smile,  
    And poorer than a tear.

## FOUNDERED.

Equable-  
concrete.

{ How many a glorious morning have I seen  
    Darken ere noon in fearfulest eclipse !  
How many a sea, pellucid and serene,  
    Have I known treacherous to deep-laden  
        ships !  
Alas ! alas ! how many a gallant soul—  
    Artist, romancer, scholar, bard, divine,  
Poor wherries in the wild Atlantic roll—  
    Have I seen founder in the pitiless brine !

## LESSON III.

*EMPHASIS.**Certain Cadences connected with Emphasis.*

You have thus far learnt the simple *di-tonic cadence*, the *cadence of repose*, and the *harmonic melody and cadence*. You are now to learn other cadences connected with *Emphasis*.

One of the greatest faults of speakers and readers is that they have only one cadence—the cadence of repose: and *that* they make in a most abrupt manner, by a sudden drop of the voice; carrying out to the letter the only law of reading taught at school—viz. *Drop your voice at the end of a sentence*; a very misleading and unsatisfactory direction, the cause of very bad reading. Now these are the wearisome readers and speakers who fatigue your ear and *empty our churches*. Nothing can be more tiresome to the hearer or more provocative to slumber, or to ill-humour (according to the disposition and temperament of the victim), than to hear a speaker, preacher, or reader hammering away for half an hour or

more on one unvarying cadence ; sentence after sentence—with radical stress on the last word.

You are to learn now that there are other cadences which you will have to acquire and use : cadences intimately connected with what is called

#### EMPHASIS.

Emphasis may be defined to be the occasional marked and expressive distinction of a *syllable*, and, consequently, of the *whole word*, by one or more of the specific modes of *accent*, *quantity*, *pitch*, and *force*.

These four accidents of elocution go to make up the whole power called *emphasis*.

Emphasis is the great and vivifying power in speech. It gives colour and purpose to words, by flashing light on them and illumining them with meaning.

Without pedantry, let me be allowed to recall its derivation from *ἐμφαλννμαι* (Greek), meaning, *I make manifest* ; a derivation which explains itself.

Note—that emphasis is not to be abused. Excessive emphasis, either in degree or frequency, makes an extravagant, over-coloured, and vulgar style ; offensive by superfluous and ill-regulated energy ; spasmodic and extravagant.

All emphasis may be classed under one of these two heads :

1. Absolute or Necessary Emphasis; 2. Arbitrary Emphasis.

ABSOLUTE or necessary emphasis is the emphasis *demand*ed by the *force and meaning of words in relation to the context*.

It is *objective* in its force, lying outside the will or feeling of the reader or speaker, and going entirely to intensify *meaning*.

2. ARBITRARY emphasis arises from within, and is *sub*-jective; going to intensify the expression of the speaker's *purpose, will, resolution, or feeling*.

*Examples.*

When I say

I will not do *that* ;

emphasising the word *that*, I use absolute or necessary emphasis, implying that it is the *specific* action in question that I object to: and the emphasis is necessarily on the word *that*. But if I say

I will *not* do it,

with a strong emphasis on the negative particle, I use *arbitrary or subjective* emphasis, expressing my own *will and resolution*.

You understand, then, that *absolute* emphasis is the emphasis *demand*ed by the passage to express its full and perfect meaning and force. It is the emphasis of *sense*.



*Arbitrary* emphasis is *volunteered* by the speaker, and expresses his will or feeling; it is the emphasis of *force*.

When *Falstaff*, in Shakspeare's *Henry IV.* Part I., ashamed of the raggedness and villainous look of his newly-levied regiment, utters the exclamatory sentence :

I'll not march through Coventry with them,  
That's flat !

the reading by the actor, or reader-aloud, might be given in two or three different ways for absolute emphasis; that is, to point the sense :

1. I'll not march through *Coventry* with them,

would imply that he would not march through the town at all; but, to avoid the disgrace of appearing at their head in a town, would take them by a bye-road where he might escape observation.

2. I'll not march through Coventry *with* them,

would imply that *they* might go through the town, but that he would either precede or follow them at some distance, so as to escape the ridicule of their company. In either case he would be using absolute emphasis—the emphasis requisite to express his meaning, or rather the point of it.

I am only giving this as an illustration of the emphasis of sense, or necessary emphasis : I think it matters very little which reading be adopted by the reader or the actor. I have heard both on the stage. Dowton, Bartley, and other actors always gave the first. The American *Falstaff*, the late James H. Hackett, always gave the second ; and with considerable point : it told with the audience, and I am inclined to favour it. But the question is a matter of taste and judgment.

But the concluding phrase of the sentence,

*That's flat !*

must have strong arbitrary emphasis, or emphasis of force, with strong radical stress ; because it is the strong expression of the speaker's will, purpose, resolution.

*Examples of Absolute or Necessary Emphasis.*

(Fill up all pauses not marked.)

Read aloud :

Likewise I say to you there is joy in heaven over one sinner *⁊* that repenteth. *Luke xv.*

How many hired servants of my father have bread enough and to spare, and I perish with hunger. *Ibid.*

And in the remonstrance of the elder son in the parable, the absolute and necessary emphasis is as I shall here print it in Italics :

Lo, these many years do I serve thee, neither transgressed I at any time thy commandments ; and yet thou

never gavest me a kid, that I might make merry with my friends. *Luke xv.*

And the father's reply is to be thus necessarily emphasised :

Son, thou art ever with me, and all that I have ~ is thine. *Ibid.*

Justice is lame, as well as blind, amongst us.

*OTWAY.*

Better be first in a village, than second in Rome.

*CÆSAR'S dictum apud Plutarch.*

Who shall decide when Doctors disagree. *Proverb.*

The emphasis in the above cases marks the point of the meaning.

It is difficult to give you examples of ARBITRARY emphasis, because to a great extent, it is arbitrary, and its introduction depends on the vehemence of the speaker; and the reader must be very much guided in his judgment by the character of the personage whose words, if they be dramatic or in dialogue, he is reading. Such a phrase as *I'll not do it*, may be uttered quite calmly, in accordance with the character of the speaker; and yet, from the known firmness of that speaker, may bear as much weight and certainty as the same words of a more impulsive speaker, or one irritated, perhaps, who would strongly emphasise with radical stress both the particle *not* and the verb *do*. A.

very irritable speaker, or one who was determined to close the door against all reasoning, would express the force of his resolution by stress on nearly every word, and tell you with an impulsive force on each, changing the abbreviation *I'll* for the stronger *will*,

I *will* ð *not* ð do it.

*He* would be using ARBITRARY emphasis to its full extent, with *radical stress* on every word.

In the following lines from *Pope*, on the contrary, the required emphasis on the pronoun *thy* is *absolute* emphasis, because it is necessary to the bringing out the point of the question :

Has God, thou fool, work'd solely for *thy* good ?  
*Thy* joy, *thy* pastime, *thy* attire, *thy* food ?

There is *some* force—a minor one—on the nouns, but the main and necessary emphasis in the above couplet is on the pronoun.

In the succeeding lines from the same poem, the *Essay on Man*, there is a double emphasis :

Is it for *thee* the lark ascends and sings ?  
 Is it for *thee* the linnet pours his throat ?

The pronoun is emphatic as before, with radical stress ; but each fresh example given is emphatic with less radical stress, as if he had written ‘ Does the *lark*, for example, sing for *you* ? ’

The power of emphasis is sufficient even to *supply the place of words*, and has almost the force of amplification, by implication: so that a speaker who fully understands the power of *absolute* emphasis to increase or vary the meaning of what he utters, and of *arbitrary* emphasis to intensify the *feeling* under which he speaks, has a great advantage over the pointless and un-emphatic orator.

Emphasis may be considered, in fact, the epigrammatic power of delivery.

The simple *dictum*

Cicero praised Cæsar,

can be read in three different ways, emphasising in turn each of the three words, and varying the *implied meaning* to be conveyed by each change of inflection and emphasis:

1.                   Cicero praised Cæsar.

So read, with the *ascending third* on *Cicero* and radical stress on *Cæsar*, it implies that Cicero praised *even* Cæsar; implying—*So pliant was Cicero, and so politic, that he praised even Cæsar, to whose principles he was decidedly opposed.*

2.                   Cicero praised Cæsar,

with radical stress on *Cicero* and the upward

third on *Cæsar*, implies that *Cæsar must have deserved praise, for even Cicero praised him.*

3. *Cicero* <sup>praised</sup> *Cæsar*,

with radical stress on *praised*, di-tonic melody on *Cicero*, and a ditonic cadence on *Cæsar*, implies that *so far from Cicero conspiring against Cæsar, he made him the subject of laudation.*

If read without *any* emphasis this *dictum* is shorn of point, and becomes a mere copy-book example.

#### THE EMPHASIS OF INDIVIDUALISATION.

This has place when an important personage, or thing, or circumstance is introduced, and it is desirable, as it usually is, to individualise him or it particularly, and to make them stand distinctly out as an example, or an illustration of a theory or fact or a remarkable circumstance.

This emphasis is made by radical stress on the downward *di-tone*; or, if intended to be strongly marked, on the downward *third*: and there is a quarter-rest after it.

#### *Examples.*

1. When he was come down from the mountain, great multitudes followed him. And behold there came a *leper* ¶ and worshipped him. *Matt. viii. 1, 2.*

2. And when Jesus was entered into Capernaum, there came to him a *centurion* ♪ beseeching him, and saying, &c.

*Matt. viii. 5.*

3. *The men of Nineveh* ♪ shall rise in judgment against this generation, &c.

4. *The queen of Sheba* ♪ shall rise in judgment, &c.

*Ibid. xii. 41, 42.*

### PAUSE OF FORCE.

All these are emphatic for individualisation: the first two examples only slightly by a di-tone; the last two by thirds.

In the last two cases there should be a half-rest, which I call the *pause of force*, after the emphatic word of individualisation.

This *pause of force* is always of great use in marking a strong emphasis.

In Collins's *Ode on the Passions*, their first introduction on to the scene is to be emphatically individualised by the downward third with radical force (—), the introduction of *Music* is by the di-tone only.

5. When *Music* ♪ heavenly maid was young,  
While yet in early Greece she sung,  
The *Passions* oft ♪ to hear her shell  
Thronged around her magic cell.

6. *Desire of fame* ♪ was the leading motive of his actions.

7. Ev'n all mankind to some loved ills incline,  
Great men choose greater sins ; *ambition's* ˘ mine.  
CIBBER.

When two great names are introduced in contrast with different attributes, they are each emphatic, and are contrasted by different and opposite inflections or pitch and cadence ; and so are their attributes in a minor degree.

Thus in Macaulay's *Milton* :

8. The character of *Milton* ˘ was essentially distinguished by loftiness of thought, that of *Dante* ˘ by intensity of feeling.  
MACAULAY.

9. *Alexander* ˘ was a great man, *Socrates* ˘ a good one.

10. *Money* ˘ is the great motive power of the world : wise men, they say, despise it. This, however, is one of those sayings often repeated, but little borne out in practice.

*Opportunity* ˘ is the great tempter and betrayer.

### *Other Examples of Absolute or Necessary Emphasis.*

(The points of the meaning lie in the Italicised words.)

James II., in an interview with Milton, asked him if he did not think the loss of sight was a judgment upon him, for having written against his father, Charles I. Milton answered, 'If your Highness thinks my loss of



sight a judgment upon *me*, what then do you think of  
your father's loss-of-his-head ?

(With strong radical stress on *head*.)

*You were born free as Cæsar ; so was I ;  
We both have fed as well ; and we can both  
Endure the winter's cold as well as he.*

SHAKESPEARE.

*Who shall decide when Doctors disagree ?*

*I come to bury Cæsar, not to praise him.  
The evil that men do lives after them ;  
The good is oft interred with their bones.*

*Ibid.*

Any man but a *coward* can endure misfortune ; it  
requires a *hero* to triumph over it.

I would that not only *you*, but *all those who hear me  
this day*, were not only *almost*, but *altogether* such as I am,  
except these bonds.

*Acts (Paul to Agrippa).*

I dare do all that may become a *man*,  
Who dares do more is *none*.

*Macbeth.*

And Lady Macbeth's reply is to be strongly  
marked with emphasis with radical stress.

*What beast was't then,  
That made you break this enterprise to me ?  
When you durst do it, then you were a man ;  
And to be more than what you were you would  
Be so-much-more-the man.*

SHAKESPEARE.

*Rule—Similes.*

SIMILES demand a minor stress with descending third.

*Examples.*

Like caverned *winds* the hollow accents came.

BYRON.

The squadron swept like a *torrent* over the plain.

Like a *spectre* he stood, silent as the *grave*.

Approach thou like the rugged Russian *bear*,

The armed rhinoceros, or Hyrcan *tiger*.

SHAKSPEARE.

*Rule.*

THE addition of aggravating circumstances, or attributes of extraordinary power, terror, or the like, to a fact or predicate, requires emphasis, with stress, and quantity on the *mutables* or *indefinites*.

*Examples.*

He was put to death with *torments*.

It filled my mind with *terror* to look at him.

Thy bones are *marrowless*, thy blood is *cold*.

The Almighty is, in his nature, *omniscient*, *infinite*,  
*eternal*.

It *harrows* me with *fear-and-wonder*!

SHAKSPEARE.

In a declaratory sentence, when there is a subject with two predicates with the copulative '*as well as*' for their conjunction, the first of the two predicates is emphatic, with *radical stress* and *descending third*; the second has an imperfect cadence of the upward third, with stress less marked.

(This takes place universally in good natural speech, and must be adopted in reading.)

*Examples.*

Julius Cæsar was a fine *writer*, as well as a great general.

The Christian doctrine is the best of *philosophies*, as well as the purest of religions.

It is the glory of a great conqueror to be *merciful* as well as just.

Justice is *lame* as well as blind amongst us.

OTWAY.

To succeed well in the world a man must act with *boldness* as well as with prudence.

On the contrary, when two predicates are conjoined by '*not only*' and '*but*,' then the *second* predicate is emphatic in cadence, and the first has the *ascending third*.

*Examples.*

Julius Cæsar was not only a great general, but a fine writer.

The Christian doctrine is not only the purest of religions, but the best of philosophies.

It is the glory of a great conqueror to be not only just, but merciful.

In Venice Justice was not only blind, but lame.

To succeed well in the world a man must act not only with prudence, but with boldness.

OBSERVE that it is the *added* fact, or the additional *quality*—either unusual or unexpected, or not necessarily belonging to the subject—that has *radical stress* under both this and the last rule. For everyone knows that Julius Cæsar was a great general ; but it is not an essential or usual quality of a general to be a fine writer ; but Cæsar possessed it, and so it was in him a superadded and emphatic distinction.

So it is admitted as an essential quality of Christianity that it is the purest of religions ; but that it should also be the best of philosophies is an *emphatic* addition.

So Justice is always represented as *blind* ; but that, in Venice, she should be *lame* as well, is an *emphatic* distinction in corruption that it is to be hoped cannot be predicated of any other city—except, perhaps, in *one other*, which we will not mention particularly.

## ECONOMY OF RADICAL STRESS.—DI-TONICS.

Emphasis by radical stress and ascending or descending thirds must be reserved for the words that carry the salient points of the meaning, or mark the force or will of the speaker strongly.

It is a great fault, indeed, not uncommon though by any means, to give force to *prepositions* and *conjunctions*, &c., that are merely useful as links and ties connecting and binding together the sense and meaning, or showing the due separation or relative bearing of one phrase with another. Some over-emphatic but very dull readers and speakers are very strong on *ands* and *buts* and *fors*; they seem to make them the very buttresses of their sentences. But these slight but necessary dovetails of the meaning are not to be made prominent by force or stress at all; they are to be lightly passed over, not struck loudly or dwelt upon, either concretely or discretely.

Thus we say:

He wént-for-a-púrpose.

He was góing to Róme when I mèt him.

They told their stóry and wént away.

Here, you see, and in all such phrases, the force lies on the verbs and nouns. A preposition, of course, *may* be emphatic *by contrast* thus :

They went *with* the stream, not *against* it.

But, *unless emphatic by contrast*, expressed or implied, pronouns, prepositions, and conjunctions have no accent in a phrase. Standing alone they are accented syllables; but with a noun the weight goes to the noun, and under this prominent stress the pro-noun loses its accent-force.

Thus we say :

Well, gíve me my hâ, and I'll gó away.

He sâid he would bríng it with him in an hóur.

You see the pronouns have no stress at all; they become, *relatively*, unaccented syllables.

It is otherwise when there is an expressed or implied contrast; as :

*This* is my book, *that* is yours.

*Yours* is the glory, *mine* the shame.

In such cases as these it is the contrast that demands the stress, under absolute or necessary emphasis.

STILL, emphasis may sometimes be made with great effect on a little, and in itself a trivial, word, which by being emphasised may add greatly to the point and intention of the whole passage.

*Examples.*

Fear not them which kill the body, but are not able to kill the soul ; but rather fear *Him* which is able to destroy *both* soul *and* body in hell.

By emphasising the words *both* and *and* in this sentence you strengthen the meaning very much ; and by making a pause after *body*, and then giving the two closing words (*in hell*) the cadence of a *third* with *force*, you will add great effect to the warning intended.

There is a fine illustration of the force that may be given by radical stress to so trivial a word as the conjunction *and* in a speech of the great American orator, the late Daniel Webster, on preserving the Union of the States :

When my eyes turn to look for the last time on the sun in heaven, may their last feeble and lingering glance behold the gorgeous ensign of the republic still full high advanced ; its arms and trophies streaming in all their original lustre, not a stripe erased or polluted, not a star obscured ; bearing for its motto no such miserable interrogatory as 'What is all this worth ?' nor those words of delusion and folly of 'Liberty first and Union afterwards : ' but everywhere, spread all over in characters of living light, and blazing on all its ample folds, that other sentiment dear to every American heart, 'Liberty **AND** Union, now and for ever one and inseparable !'

So the words *but* and *if* may, by radical stress under arbitrary emphasis, be made to carry the force of a warning ; thus :

Let ministers proceed in their wild and reckless career ; *but* if revolution and anarchy follow their rash tampering with the liberties of the people, on *their* heads shall retribution fall.

This emphasis, observe, is not necessary to the full *meaning*, but is expressive of the *mind* and *intent* of the speaker.

Now emphasis is not merely *force*, or loudness of voice: *that* is only one constituent of perfect emphasis.

There is a kind of current of emphasis, indeed, by which we mark the importance of a *whole phrase* or *passage*, of which force is the sole constituent; and it is marked by an increased strength, not exactly *loudness*, but rather *weight* and *intenseness*, in the utterance. We have an example of this current of emphasis, as I term it, running through an important *phrase* in the words of the elder brother of the prodigal son, before quoted :

*Neither transgressed I at any time thy commandment.*

This *whole phrase* is so important to the speaker's claims to consideration from his father for a conduct entirely opposed to that of his disobedient brother, that it should have *weight given to it* by a more forcible and intensified utterance *somewhat* louder than the general run of the sentence.

A musician would mark it *mf*, meaning *mezzo forte*, rather strong, but not too strong: we should mark it as *strong equable-concrete*.

These phrases, subject to this current of



forcible speech, are rather weighty than emphatic, and the reader or speaker's judgment must point them out to him. There are fine examples of this current of emphasis in the extracts from Curran at the close of the fifth lesson.

When St. Paul said to the Roman governor,

I am *not mad*, most noble Festus,

he certainly emphasised the two Italicised words, not angrily or passionately, but *strongly*; he used radical stress on them: the next phrase, *most noble Festus*, needs no force of any kind; simply uttered on *equable-concrete*. The succeeding phrases,

*I speak forth the words of truth and soberness,*

demand a weighty delivery, more fulness of voice, and more strength: they demand a current of emphasis, and the cadence should be firm and sustained in *equable-concrete*.

But full individualised EMPHASIS is something more. Emphasis, when complete, is made up of:

1. *Accent*, which you understand without explanations.

2. *Quantity* expresses the length or time of a syllable in utterance; as *á*t is immutably short and abrupt.

*Og* and *od* and others are short but not abrupt; and are therefore *mutables*.

Such syllables as *ale*, *ell*, *ore*, *arm*, and three-fourths of the syllables in the English language are always long, and are capable of indefinite prolongation; and are properly called *Indefinites*, therefore. It is on this class of syllables that we rely very much for expression.

3. *Pitch* we understand; the range of the voice up or down.

4. *Force* is loudness or increased volume of vocal utterance.

Now remember the two classes of emphasis; and add this, that ABSOLUTE or necessary emphasis varies in pitch: sometimes it is ascending, sometimes descending, according to laws of inflection of voice that will be explained to you hereafter.

On the other hand Arbitrary Emphasis is *always made by radical stress* on the downward *third* or *fifth*.

(This is the half of your Third Lesson: go back and over it again.)

Before you can fully master the practice of emphasis (especially *necessary* emphasis) you must understand certain natural laws that govern the changes of pitch or *inflection* of the

voice in a sentence, according to its form or the condition of the sense.

You must remark, first, that the movement of the voice at the close of an *interrogation* (except under special conditions) is quite different in its cadence from that of the close of a declaratory sentence, affirming something.

If I ask you, or you ask me, *Are you going?* the voice takes an *ascent*, to a certainty.

If I reply, or you reply to me, *I am going to-morrow*, the voice descends on *to-morrow*—makes a *cadence of repose*.

The question is made by the *rise* of a third, the reply by the *fall* of a third.

Now each are perfect *sentences*, the one interrogative, the one declarative: but it cannot be said that the *sense* is *closed* by the interrogation; all is uncertainty till the answer *yes* or *no* be given. When that is given, it will be given with the cadence of repose, and the sense will be complete; that is, the answer will have resolved the doubt which the question opened. You have learnt before (in Lesson II.) that the upward third marked an *unfinished condition* or suspension of the *sense*. It therefore especially belongs to *interrogation* generally, which asks a question and expresses doubt or uncertainty. For a parallel reason the *cadence*

*of repose*, which marks the close of the sense, belongs to the answer to the question.

You have, then, this law for interrogations, that,

The cadence of an interrogation is the *imperfect cadence*, made by an ascending di-tone, or the upward third.

Add, that if the doubt be intense or the question *very eager*, or scornful or indignant, that imperfect cadence rises to the interval of a *fifth*, or even of an *octave*.

I call this cadence the Imperfect cadence because it leaves an unfinished effect on the ear, quite the reverse of the full and satisfying cadence of repose. Ask aloud these questions with the *Imperfect cadence* :

Did you ride home to-day ?

Did you see Mary yesterday ?

Did the Senate justify the conqueror's course ?

Is a candle brought to be put under a bushel ?

Each of these questions, asked with some interest or force, would be marked with the rise of the third. And as you should transfer that ascending third from one word to another you would change the *point* of the question ; that is, the particular point your question aims at. And if, in addition, you add *radical stress* to that ascending third you will have marked the absolute or necessary emphasis to express the point of

the question whether, for example, I *ride* (or walk) *home* (or elsewhere) *to-day* (or to-morrow); and so of the other interrogations. Try them aloud, and you will by that means get a fair idea of the law of the imperfect cadence as well as of the force of absolute or necessary emphasis. The exception to this law of the cadence of Interrogatives is when the question is asked with an interrogative pronoun or adverb, *who*, *which*, *why*, *wherefore*, *what*, *whose*, &c.; as:

*Who* said he would come? *Why* is he coming? *Which* one did you choose? *Whose* house is this? *Wherefore* rejoice?

Another example of the exception:

Wherefore rejoice that Cæsar comes in triumph?  
 What conquests brings he home, what tributaries  
 Follow him to Rome, to grace in captive bonds  
 His chariot-wheels!

The force of the pronoun or adverb compels the cadence of the di-tone or of the downward third. You have an example of the rule and of the exception in *John x.*

He hath a devil and is mad; *why* hear ye him?

Others said: Can a *devil* open the eyes of the *blind*?

[You observe in the last interrogation the ascent of the voice is *thorough*, and *devil* and *blind* are to have a stress as well as imperfect cadence.]

Of course the *alternative* of a question also takes the *downward third* by contrast with the first term of the alternative; as:

Yes or no? Will he live or die?

(The antithesis of the alternative is logically marked by contrast of pitch.)

The same rule holds in the case of all alternatives, whether interrogative or affirmative; as:

Is this movement good or bad? useful or pernicious?

We are reduced to this alternative; we must accede to their propositions or be utterly ruined.

This supernatural solicitation cannot be ill, cannot be good.

But the introduction of the disjunctive *or*, between two interrogative clauses, does not necessarily imply an *alternative*. *Or* is frequently a *connecting* particle between similar and opposite ideas; in such cases, *both* clauses of the interrogative will take the upward *third*.

### *Examples.*

Do men gather grapes from thorns, or figs from thistles?

Is a candle brought to be put under a bushel, or under a bed?

Can honour's voice provoke the silent dust ?  
 Or flattery soothe the dull, cold ear of death ?

In these examples *or* is rather *con-junctive* than *dis-junctive*; that is, it serves to unite like ideas, not to separate dissimilar ones; and the inflection on each clause must therefore be alike.

Even Elocutionists frequently overlook this distinction, and consequently read passages falsely.

Mark : a *stated* or *quoted* question, occurring in an affirmative sentence, requires a full cadence; as :

The question is—shall we proceed !

*But*, such *stated* or *quoted question* occurring in an *interrogative* or *negative* sentence, will receive the *cadence* due to the *sentence*; as :

Will you still go about and ask one another—what news ?

I did not ask, what news ?

You have now gathered, of course, the law that it is the condition of the *sense*—*i.e.* whether finished or unfinished—that governs the cadence due to a sentence, and that the cadence of repose by the *descending third* marks the close

of the sense. All unqualified affirmative declarations therefore take this cadence ; as,

Julius Cæsar conquered at Pharsalia.

Then the Jews took up stones again to stone him.

*John x.*

And it was at Jerusalem, the feast of the dedication,  
and it was winter.

*Ibid.*

These all require the cadence of repose (the downward third) clearly, because you know that cadence marks the repose and finish of the sense.

But mark : when the sense is re-opened (as it were) by the addition of a condition, proviso, or exception to a declarative sentence, the *uncertainty* raised by the *condition attached* requires the *imperfect cadence* :

He said he would call if you would consent to see him.

He shall live if I have power to save him.

Doctrines must be embodied, before they can excite  
strong public feeling.

The following obey the same law : give the declaration the downward third which belongs to it, and the condition attached the *imperfect cadence* of the upward third.

You are sure to succeed, if you take the right means.  
I'll give you my house, if you'll give me yours.



I will certainly keep my contract, *unless I die.*

He would have assented to your terms, *but for that one condition.*

He will be glad-to-return, *provided you receive him kindly.*

He would have deserved high commendation, *except for that one failing.*

The only exception to this rule on a condition or exception attached to an affirmation is when the condition or exception is made emphatic by the feeling of the speaker ; as when St. Paul says before Agrippa :

I would to God that not only thou, but all those who hear me this day, were both almost and altogether such as I am, *except these bonds.* *Acts xxvii.*

In this passage the exception made by Paul is so striking, and, under all the circumstances, so touching, that it deserves the arbitrary emphasis of feeling made by the downward third with stress and prolonged quantity on the word *bonds.*

Can you not imagine the illustrious Apostle, in the fervour of his zeal for the promulgation of Christianity, forgetting for a moment his chains and his state of captivity, raising his arms to heaven as he exclaims : ‘Would to God that you were all even as I am!’ And by the very action of his uplifted arms, being re-

called to the sense of the degrading chains that bind them, he adds, with feeling and force, *except these bonds!*

That feeling and that force lie on the downward third with the stress I have indicated above.

Agrippa's remark to Festus, when they confer together immediately afterwards, comes under the common rule of a condition attached to a declaration, and must be read with the imperfect cadence of the *upward third*.

Then said Agrippa unto Festus, This man might have been set at liberty, if he *had not appealed unto Cæsar*.

*Acts xxvii. 32.*

[It is *most* important to the force and variety of your reading, perfectly to understand and to be able practically to carry out without thought or preparation this law of conditional declarations. Therefore, get quite clear on it both in mind and in voice before you go any further.]

IMPERATIVES follow the law of cadence on affirmations; the downward third; and, further, are emphatic by radical stress; as:

Agree with thine adversary *quickly*.

Let me hear *no-more*.

Depart ye cursed into *everlasting-fire*.

Be *silent*: not-a-word! not-a-look!

So DECLAMATORY SENTENCES of objurgation, reproach, triumph, sorrow, follow the same line; as :

O Rome! how art thou fallen!

Thanks to the gods! my boy has done his duty!

ADDISON.

Woe is me! my heart is broken!

How sweet the moonlight sleeps upon yon bank!

SHAKESPEARE.

Thou fool! this night shall thy soul be required of thee!

Angels and ministers of grace defend us!

SHAKESPEARE.

Go, preach to the coward, thou death-telling seer!

CAMPBELL.

Hence, horrible-Shadow! unreal-mockery, hence!

SHAKESPEARE.

Oh ye hard hearts! ye cruel men of Rome! *Ibid.*

#### LAW OF THE NEGATIVE AFFIRMATION.

A negation may be *thorough and complete*, or *partial and particular*. I call it *partial* or *particular* when it covers only some particular of a whole proposition, or denies only some quality or circumstance or adjunct of a fact or an event.

The thorough and complete negation is

marked by the downward third that belongs to an affirmation; *with added stress*.

The partial or particular negation requires the unfinished effect of the imperfect cadence of the *upward third*, with stress on the particular word expressing the quality or circumstance or particular denied.

*Examples of Partial Negative.*

The quality of mercy is not *strained*.

SHAKESPEARE.

(Implying that it is not compelled but voluntary.)

This is not a time for *adulation* (but for plain truth).

I did not ask you for a *knife* (but for something else);

or :

*I* did not ask you for a *knife*.

(Implying that somebody else may have done.)

I come not, friends, to steal-away-your *hearts*.

SHAKESPEARE.

(In this line Marc Antony seems to express that he does not come to *cajole* the populace, but to appeal to their reason and common sense.)

This imperfect cadence of the *ascending third* has always place in a negative sentence when a fact is admitted, or an action confessed,

but some attendant circumstance of the fact or motive of the action is denied ; as :

It was not my own *wish* that detained me.

It will not be my *fault* if we fail.

It is not by *prayers* or *entreaties* that we shall gain our rights.

It was not my hand that dealt the blow.

Mark how necessary it is to observe the last rule on the negative and its cadence by the force of the following examples :

We shall not be condemned because we have spoken the truth.

He was not punished on account of his political opinions.

The negative or imperfect cadence in these two sentences presumes or admits the condemnation and punishment, but traverses or negatives the motive.

The cadence would be an affirmative cadence (cadence of repose), if the negative were *thorough* ; that is, if the fact itself were to be negated ; thus :

He was not punished, on account of his political opinions.

(i.e. he was not punished at all ; his political opinions saved him.)

and :

We shall not be condemned because we have spoken  
truth (*i.e. our truth will save us*).

You see, then, how necessary this distinction is between the partial and the thorough negative, and the cadence required for each.

*Rule.*

When there is a comparative negative in the second term of an affirmative proposition, the affirmative will be *emphatic* by descending third with stress; the negative will take the ascending third (the imperfect cadence) in contrast; as :

I'd-rather-be-a-dog, and-bay-the moon,  
Than such a Roman.

SHAKSPEARE.

(*i.e. he would not be such a Roman on any account.*)

If virtue no delighted beauty lack,  
Your-son-in-law is far-more-fair than black.

*Ibid.*

(*i.e. morally, his blackness is not to be considered.*)

I am not a dog to be treated thus.  
Better to die than prove myself a coward.  
Better death than disgraceful chains !

Words of limitation as *but, only, merely,*

and the like, having a *negative* or *qualifying* force, will also give to the sentence the *imperfect cadence* of the *upward third*.

*Examples.*

It is merely nonsense to quarrel about trifles.

He is only a churl who would reject a well-meant courtesy.

Life's but a walking shadow.

(In this last example the cadence would be of an upward *di-tone*, or perhaps a *semi-tone* only; sorrow, or sentiment of sadness, subduing the pitch to a *di-tone* or *semi-tone*.)

Most ghosts that have been seen have been merely optical delusions.

It is a poor heart that never-rejoices.

The Epicurean philosophy was but the exaltation-of-selfishness.

Most persons would *read* these sentences with the falling third and make it emphatic: but they would not do so in *natural* and unrestrained *speech*, unless they had fallen into bad habits by constant use, and so acquired a false *second* nature. For the law of the natural style in reading aloud, observe, is but Nature restored, by reducing her laws, by Art, to a *code*

or *system*. And in this, as in other instances, we give variety to our reading and speaking by varying our cadences as true and perfect nature does :

All art is nature better understood.

POPE.

#### LAW OF THE THOROUGH AND EMPHATIC NEGATION.

When the negative is imperative, or thorough and absolute, the *cadence is perfect* and emphatic by *stress*.

##### *Examples of Emphatic Negation.*

It is not *fair* ; it is not *honourable* ; it is not *just*.

We may perhaps assent to your proposal, but we will *not* be *coerced*.

I denied you *not*.

You assert that I did : I say I did *not*.

We will *not* be treated like *slaves*.

**IMPERATIVE NEGATIVES**, when only *remonstrances*, take the imperfect cadence ; as :

Don't do *that* ; don't push us to *extremes*.

Don't think you can gain your point in *that* manner.

Do not deceive yourselves ; you are sure to *fail*.

But when the negative is thorough and ab-



solute the cadence is perfect, and the emphasis absolute; as:

Speak not : be silent : not a word, not a look.

Thou shalt not steal : thou shalt not kill : thou shalt not bear false witness against thy neighbour.

All these require full and *perfect cadence* and *stress*.

Now you must, of your own head, out of what has been laid down, have evolved this law:

That in a sentence containing a negation and an affirmation in contrast, the contrast must be marked by the *upward* third on the negation and *downward* third on the affirmation, no matter what may be the construction of the sentence.

Add to this that the inflections of voice here are emphatic; that is, *force* must be given to them, by radical stress, if they are abrupt syllables; by prolongation of the *quantity* with less stress if the syllables be mutable or indefinite. (See 'Quantity.')

I said good, not bad : virtuous, not vicious.

He was condemned for his crimes, not for his political opinions.

This book is not mine, but yours.

This letter is yours, not mine.

This is not a time for adulation; it is necessary to speak the plain truth.

You said you were coming home, but you did not come ; you went another way.

No ; I did not : I went straight home.

## NEGATIVES PARTIAL AND THOROUGH.

A man can receive *nothing* unless it be given him from heaven. John iii.

You yourselves bear me witness that I said *I* am not the *Christ*, but that I am sent before Him. Ibid. 28.

Handle me and see ; for a spirit hath not flesh and bones, as you see *me*-have.

Diseases, *desperate*-grown, ¶

By *desperate* appliances are relieved,

Or *not-at-all*.

SHAKESPEARE.

When we are in the company of sensible men, we ought to be doubly cautious of talking too much, lest we lose two things : *their good-opinion*, and *our own improvement* : for what we have to say we *know*, but what *they* have to say ¶ we *know-not*.

*Thrice* is he arm'd that hath his quarrel just ;

And he but *naked*, tho' locked-up-in-*steel*,

Whose conscience with *injustice* is corrupted.

SHAKESPEARE.

*Further Passages for Practice.*

INTERROGATION : with the imperfect cadence of the upward third.

Those eighteen upon whom the tower fell and slew them, think ye that they were *sinn<sup>ers</sup>* above all men that dwell in *Jerusalem* ? *Luke xiii.*

(~~ca~~ Mind the emphatic current upward.)

Interrogation with an emphatic adjunct.

What man having a hundred sheep, if he lose one of them, doth not *leave the ninety and nine in the wilderness*, and go after that which is lost till he *find* it ?

*Ibid.*

*Emphatic interrogation* with the upward third strong on the word in which the point of the question lies.

Suppose ye that I am come to give *peace* on earth ?

Question asked with interrogative prefix : preceded by emphatic declaration.

I am come to send *fire* on the earth : and what will I, if it be *already-kindled* ?

Question, with emphatic reproach, taking a fall of a *third*, for arbitrary emphasis.

Say we not well that thou art a Samaritan, and hast a devil?

[The above is not a mere question; it seeks no answer though it receives one: it is to be asked in the tone of vehement reproach.]

The following neat and epigrammatic extract from a very epigrammatic and sparkling writer will give you practice in the sparkling conversational style. Observe that in such a style as this the emphasis is not to be laboured, but nicely and neatly touched. *Di-tones* prevail: and the time is moderately rapid: middle time.

All slang phrases are vulgar; but there is nothing vulgar in the common-English-idiom. Simplicity is not vulgarity; but the looking to affectation of any sort for distinction is. An opinion is vulgar that is stewed in the rank breath of the rabble; nor is it a bit purer or more refined for having passed through the well-cleansed teeth of the whole court. The inherent vulgarity is in having no other feeling on any subject than the crude, blind, head-long, gregarious notion acquired by sympathy with the mixed multitude, or with a fastidious minority, who are just as insensible to the real truth, and as indifferent to everything but their own frivolous and vexatious pretensions. The upper are not wiser than the lower classes, because they resolve to differ-from-them. The fashionable have

the advantage of the unfashionable in nothing but the fashion. The true vulgar are the *servum pecus imitatorum*,—the herd of pretenders to what they do not feel, and to what is not natural to them, whether in high or low life. There is a well-dressed and an ill-dressed mob, both of which I hate. *Odi profanum vulgus, et arceo*. The rapid affectation of the one is to me even more intolerable than the gross insolence and brutality of the other.

HAZLITT.

If you have conscientiously gone with me thus far, you are prepared for the following practice on interrogations, negations, and absolute emphasis, which you will do, reading aloud in a strong voice, and not forgetting rests and phrasing, and economy of the lung power by measured respiration. I mark emphatic words and absolute emphasis in Italics.

### *Exercise on Interrogations.*

Wherefore rejoice? That Cæsar comes in triumph?  
 What conquests brings he home?  
 What tributaries follow him to Rome  
 To grace in captive bonds his chariot wheels?  
 O you hard hearts! You cruel men of Rome! (*strong  
 arbitrary emphasis*)  
 Knew you not Pompey?

SHAKESPEARE'S *Julius Cæsar*.



*Exercise on Negations with Attributes, and  
Affirmations with Attributes.*

What constitutes a State? (*Proposition stated.*)

Partial Negations with Attributes.	{	Not high-raised battlement, or laboured
		mound,
		Thick wall, or moated gate;
		Not cities proud, with spires and turrets
		crowned;
		Not bays and broad-armed ports,
		Where laughing at the storm rich navies-ride;
		Not starred and spangled courts,
		Where low-browed baseness wafts perfume to
		pride.
Affirmations with Attributes.	{	No! <i>Men</i> , high-minded <i>Men</i> ;
		With powers as far above dull brutes endued
		In forest, brake, or den,
		As beasts excel cold rocks and brambles rude:
		Men who their duties know,
		But know their rights, and knowing dare
		maintain. SIR W. JONES.

This ends your third lesson. If you have paid close attention to the text, and conscientiously practised the examples and exercises, you have made a good step towards a rational and logical style of reading. The next three lessons will take you much farther in the Art of Reading-aloud with ease to yourself and satisfaction to your audience.

## LESSON IV.

*EMPHASIS* (continued).

## ANTITHESIS AND ITS EMPHASIS.

UNDER *Absolute* or *necessary emphasis*, the figure called in Rhetoric *Antithesis* plays a great part. It is a strong figure, and authors and speakers rely very much on its epigrammatic effect for giving piquancy to their argument. But it is of little use for the writer of a discourse, sermon, or oration to construct an antithetical sentence on paper if he destroy it in delivery, which is quite possible and not infrequent, especially in the pulpit. This 'effect defective' is produced by reading the antithesis on a level plane of pitch without contrast or antithesis of inflection and cadence; by which we get the antithesis of ideas in words only and not on the voice.

Contrasted ideas are to be marked by contrast in pitch. Opposition of ideas in contrast requires opposition of inflection or cadence, while apposition, on the contrary, that is, words having identity of meaning or relation

with each other, demand the same relative pitch or cadence.

The law then is that Antithesis of ideas requires antithetical or opposite inflection, pitch or cadence of the voice, on the words in which the force of the antithesis lies: Apposition requires identity of inflection, or cadence.

I give you an example of antithesis:

How is it that *thou*, being a *Jew*, askest drink of *me*, which am a woman of *Samaria*? i.e. a *Samaritan*.

Is it not clear that here is an antithesis between the pronouns *thou* and *me*, and between the nouns *Jew* and *Samaritan*, or woman of *Samaria*?

Well, it is elocutionarily marked on the voice by opposition of pitch or inflection; thus:

How is it that *thou*, being a *Jew*, askest drink of *me*, which am a woman of *Samaria*; or a *Samaritan*?

Now get quite clear on this with eye, voice and ear, before you go on. The antithesis is:

*thou* ∩ *me*,  
*Jew* ∩ *Samaritan*.

So in the following:

For the Son of Man is not come to *destroy* men's lives,  
 but to *save* them. Luke x.



I give you a strong example of Apposition, or identity of meaning :

Is a candle brought to be put under a *bushel* or under a *bed* ?

Here, *bushel* and *bed* are, each, only an individualisation of one general idea, *concealment* ; and it might be asked in a more condensed but less significant form, thus : *Is a candle brought to be hidden* ? Which would be an interrogation requiring the imperfect cadence of the upward *third*. Now every individualisation, or repeated symbol of that idea, must receive the same inflection (—) if it were repeated a dozen times.

Is a candle brought to be put under a *bushel*, or under a *hat*, or under a *chair*, or under a *table*, or in a *box* ?

Each accumulated individualisation is in the same category, and must be read in the *same* pitch.

So if an individualised answer were given to the question, the downward third would prevail throughout : thus :

No ; it is brought to shine, to give light, to be displayed.

I trust that after having this law of apposition and opposition thus clearly pointed out, it will be impossible for any student to be guilty of the perversion of meaning inflicted on his parishioners by Dr. Whately's recorded clerical

blunderer, who read it as if there were no other alternative ! (see Whately's 'Rhetoric'); that is, he read it in antithesis instead of in apposition.

In Matthew v. 15, the antithesis *does* exist, and should be justly marked by antithesis of *pitch* ; thus :

Neither do men light a candle to put it under a bushel,  
but on a candlestick.

Now this opposition of ideas is always to be marked by op-position of pitch.

*Examples.*

He spoke for not against peace.

To be or not to be.

As fire is opposed to water, so is vice to virtue.

A wit among lords, among lords a wit.

Some examples where the antithesis is *double*.

If you seek to make one rich, study not to increase  
his stores, but to diminish his desires.      SENECA.

The peasant complains aloud, the courtier in secret  
repines. In want what distress ! in affluence what  
satiety !

(Mark : You are not to be led astray by the printer's  
mark of exclamation on the first branch of the last anti-

thesis to make a finished cadence on *distress* ; it must have the open — ; it is to be made antithetic to the closing cadence.)

All flesh is not the same flesh ; but there is one kind of flesh of men, another of beasts, another of fishes and another of birds. 1 Cor. xv.

And so the following verse :

There are also celestial bodies, and bodies terrestrial ; but the glory of the celestial is one, and the glory of the terrestrial another. Ibid.

You observe the antithesis of inflection for antithesis of idea.

AP-POSITION on the contrary requires identity of inflection and cadence.

In *Campbell's* dialogue - poem, entitled *Lochiel's Warning*, Lochiel thus replies to the Seer's gloomy predictions of his Chieftain's fate on the field of Culloden :

Go preach to the coward, thou death-telling seer !  
Or if gory Culloden so dreadful appear,  
Draw, dotard, around thy old wavering sight  
This mantle, to cover the phantoms of flight !

You see how the *apposition* on the two *apposite* expressions (for the use of a *mantle* is to

*cover*) is marked by identity of pitch and cadence.

Antithesis is so important and powerful a figure of rhetoric that you must go back and re-consider all this till you are master of it in elocution.

Having done so, exercise your voice aloud in the following practice on antithesis.

*Practice on Antithesis.*

When *reason* is *against* a man, he will be *against* *reason*.  
BACON.

Words are the *counters* of *wise* men, the *money* of *fools*.  
HOBBS.

A *fool* with *judges*, among *fools* a *judge*. COWPER.

Non ut *edam vivo*, sed ut *vivam edo*. QUINTILIAN.

Persecution is not *wrong* because it is *cruel*, but *cruel* because it is *wrong*.

He who dreads *new remedies* must abide *old evils*.  
BACON.

Party is the *madness* of *many* for the *gain* of a *few*.

This is the *condemnation*; that *light* is come into the *world*, and men loved *darkness* rather than *light*, because their *deeds* were *evil*.  
John iii.

He must *increase*, but *I* must *decrease*. *Ibid.*

Not by *wit* but by *wisdom*, not by *learning* but by *law*, not by *words* but by *worth*, not by *ridicule* but by

*reason*, not by *fancy* but by *faith*, are the minds of men permanently influenced and governed. *Met-ipse.*

Observe that antithesis is always emphatic; that is, it requires stress on the inflections marking the opposition.

#### EXPRESSIVE ANTITHESIS.

When antithesis is intended to be very marked or pointed for effect, as in *ridicule*, or in a pointed *jest*, or to give it a satirical turn, or to *epigrammatise* it, as it were, the contrast of *pitch* must be by the *fifth* upwards and downwards, and it has the determinate cadence. Thus:

It is related that in a little sparring-match (verbal, of course) which took place between Brougham and Scarlett, on a *Nisi Prius* trial, Scarlett insisted that certain important words, viz., '*of and concerning*,' were in the information. Brougham was equally confident that they were not.

Mr. Justice Bayley read the passage from the record, which proved Brougham correct: on which Scarlett said: 'Well, they were in *my* copy. I was equally confident with you.' To which Brougham replied: 'Yes, but there was this difference: *you* were confident and *wrong*; *I* was confident and *right*.'

In uttering this epigrammatic retort, its point would be half-lost unless the antithetic words were marked with *fifths* in opposition.

*Examples of Epigrammatic Antithesis*

requiring the upward and downward *fall* in contrast, and determinate cadence with *force*.

If you said so, then I said so. SHAKESPEARE.

We shall not merely answer, we shall retort.

'Tis not in mortals to command success ;

We will do more, we will deserve it. ADDISON.

I said an older soldier, not a better.

SHAKESPEARE.

Truly it is a good thing to die well, but a better to live well.

I judge you by what you do, not by what you say.

If we are uncourteous enough to say rude things, we ought at least to be prepared for a sharp retort, and also be cool enough to bear it.

OTHERS, not marked, mark for yourself :

There is a *well-dressed* mob and an *ill-dressed* mob. The rapid affectation of the *one* is more intolerable than the gross insolence and brutality of the *other*.

HAZLITT.

Some men call themselves men of sentiment. They have so much *sentiment* that they have little *feeling*. Sterne was one of these, who wept over a suffering *donkey*, and was insensible to the poverty of a *parent*.

To him, a *dead ass* was a finer subject of sympathy than a *living mother*.

Sylla, before dying, epigrammatised his own character, saying, that no man had ever gone beyond him in doing good to his *friends*, or hurt to his *enemies*.

#### ARBITRARY EMPHASIS OVERRULING THE LAW OF ANTITHESIS.

There are cases, however, where the antithesis existing in the words used is *not* marked by antithesis of inflection. This is under the power of *arbitrary emphasis*; by which, to make a *reproach*, a *reproof*, or an indignant expression of feeling, strong and telling, the *downward inflection* with *force* is placed upon *each* contrasted word or phrase of the antithesis.

We have a fine example of this in Christ's indignant reproof to the money-changers whom he expels from the Temple :

My house is a *house-of-prayer*, but ye have made it  
a *den-of-thieves*. Luke xix.

Both these phrases, in reading, should receive radical stress, with downward pitch or inflection, to mark the indignation of the speaker; and the second phrase should have the determinate cadence of the fifth.

And this from Milton comes under the same force :

Better to *reign* in *hell* than *serve* in *heaven* !

So again :

The *spirit* indeed is *willing*, but the *flesh* is *weak*, is to be read under the same force. For arbitrary emphasis being subjective, as has been explained, overrides the common law of necessary emphasis, by the introduced force of the speaker's intent, or purpose, or will.

That, indeed, is the character and force of all arbitrary emphasis, which you recollect is the second category under which emphasis comes. (See pp. 83, 140.)

#### AMPLIFICATION, OR EMPHATIC ENUMERATION.

*Amplification by a succession of phrases in similar construction, increasing the force of the primary idea by repetition of the form.*

This rhetorical figure is a perpetual source of difficulty to the unpractised reader or speaker, whose confused and uncertain manner, stumbling over the different members of the amplification as they arise in bewildering succession, painfully exemplifies the force of Dr. Whately's happy illustration of *the false step on*



*the staircase.* We have a magnificent example of this forcible amplification, or emphatic enumeration of circumstances and effects, in Macbeth's adjuration of the witches (*Macbeth*, act iv.), in which he heaps up a pile of accumulated accessories with tremendous and increasing power up to the climax.

MACBETH TO THE WITCHES (Act IV.).

I conjure you by that which you profess,  
 (Howe'er you come to know it) answer me!  
 Tho' you untie the winds and let them fight  
 Against the churches; though the yesty waves  
 Confound and swallow navigation up;  
 Though bladed corn be lodged and trees blown down!  
 Tho' castles topple on their warders' heads;  
 Tho' palaces and pyramids do slope  
 Their heads to their foundations; tho' the treasure  
 Of nature's germins tumble all together,  
 Even till destruction sicken, answer me  
 To what I ask you!

Now all these members of the amplification or enumeration are to increase in force in delivery as they proceed, and are to be marked by the *downward third* with force throughout, except on the last member (just before the final close of the adjuration), which must be marked

by the *upward third*, the *rest*, and a long inspiration. Try it aloud; and give it weight of voice and sustained force.

The same law for all emphatic enumerations has place. The law is, if they open the sense—that is, if they do not conclude it—they have the downward third on every member of the enumeration but the last; which, as it immediately precedes the close of the sense and the cadence, takes an upward third, by a former law.

I give you a clear example of this rule for reading emphatic enumerations, or what we will call a COMPOUND SERIES commencing; that is, a series of phrases that *do not close the sense*.

#### COMMENCING SERIES.

The verdant lawn, the shady grove, the variegated landscape, the boundless ocean, and the starry firmament, ¶ all tend to inspire us with the love of Nature and of Nature's God.

Read this over aloud till you execute with precision all the *thirds* descending and the one *upward third* at the rest, preceding the closing cadence.

When this series or enumeration concludes the sense, it is then called a concluding series, and the *one upward third* of course has place on the *last member but one*; that is, the member *preceding* the close.

## CONCLUDING SERIES.

Our minds are filled with the love of Nature and of Nature's God when we consider the beauty and variety of his works : the verdant lawn, the shady grove, the variegated landscape, the boundless ocean, and the starry firmament.

Read the above aloud, and observe the *one ascending third*, and understand *why* it is introduced ; also mark the following for yourself :

Thou still shalt flourish in immortal youth,  
Unhurt amidst the war of elements,  
The crush of matter and the wreck of worlds.

ADDISON (*Cato*).

When the series or enumeration is simple—that is, when each member of the enumeration is unemphatic, and is a simple enumeration—the *upward di-tone* marks the series (except that *one falling di-tone* is introduced for variety's sake in the commencing simple series), and you have a falling *third* in the cadence.

*Example—Simple Series commencing.*

Faith, hope, and charity are cardinal virtues.

May faith, hope, charity, peace, and patience, possess  
our souls.

CONCLUDING SIMPLE SERIES.

May our souls be possessed with faith, hope, charity, peace, and patience.

From the above you have gathered that the *rising di-tone* is the mark of a simple series, the falling *third* of an emphatic or compound series.

*Examples of a Series of Adjectives or Verbs*

in commencing simple series, with one common noun :

A blind, headlong, precipitate, and ir retrievable flight was the result of their rash, ill-timed, tumultuous, and disorderly attack.

Where the noun precedes the verbs or adjectives by inversion :

An attack, rash, tumultuous, ill-timed, and disorderly, ended in a flight blind, headlong, precipitate, and ir retrievable.

Study the law of the above ; and read them aloud till you execute them easily.

In a very long simple series it is best to divide the whole into several shorter series, and

read them according to the law, marking each division with a rest.

*Examples.*

The works of the flesh are manifest ; which are these :

Adultery, fornication, uncleanness, lasciviousness, ¶

idolatry, witchcraft, hatred, variance, ¶

emulations, wrath, strife, seditions, heresies, ¶

envyings, murders, drunkenness, revellings, and

such like.

*Galatians.*

The downward *third* at the end of each division gives emphatic force to that division and so affects the whole series *emphatically*.

*Example of a Simple Series,*

with *antithesis* divided and classified.

For I am persuaded that neither death nor life,

nor angels nor principalities nor powers,

nor things present nor things to come,

nor height nor depth,

nor any other creature,

shall be able to separate us from the love of God, which is in Christ Jesus our Lord.

Observe: the above and similar series are not to be read like an auctioneer's catalogue of *items*; they are to be marked with *point* and contrasted in antithesis by antithetic inflections of voice, where the antithesis exists, and the whole read in a flowing and yet forcible equable-concrete, on ascending and descending thirds; increasing in volume of voice (*fulness, not loudness*) as the amplification grows.

Just consider, reverend sir (if you happen to be such), what a splendid line, how ample, how grand this line is:

*nor angels nor principalities nor powers!*

What potential vocality of effect there is in it! How it may swell in utterance like the peal of the organ (*crescendo*) till the swelling volume of voice shall seem to have summoned before you the different orders of the heavenly host that surround the throne!

Read it now aloud, and remark the full *tonic* elements that enable you to dwell upon them with effect:

Angels, principalities, and powers!

And the closing words admit of much melody and of fine cadence, viz.:

The love of God which is in Christ Jesus our Lord.

If clergymen, in reading the noble language of St. Paul, would reproduce in their delivery the effects of melody, *orotund*, and cadence that he has proffered to them in his carefully composed epistles and noble addresses, not only would they give the idea of being themselves fully impressed with the weight and value of what it is their office specially to proclaim, but they would communicate that impression to their hearers, and produce a corresponding effect on their heads and their hearts.

Both lay and clerical Elocutionists may study and practise the following passages to acquire a fluent and forcible style of reading amplifications, according to the rules laid down, and suggestions made.

*Examples for Practice.*

(1)

In equable-  
concrete.

To wake the soul with tender strokes of art,  
To raise the genius and to mend the heart,  
To make mankind in conscious virtue bold,  
Live o'er each scene, and be what they be-  
hold,  
For this the tragic Muse first trod the stage,  
Commanding tears to flow in every age.

POPE.

(*Harmonic cadence.*)

(2)

In the same  
style.

You may as well go stand upon the beach  
And bid the main flood bate his usual height ;  
You may as well use question with the wolf  
Why he has made the ewe bleat for the  
lamb ;  
You may as well forbid the mountain pines  
To sway their high tops, and make no noise  
When they are fretted with the gusts of  
heaven ;  
You may as well do anything *most hard*  
As seek to soften that (than which what's  
*harder* ?)  
His  $\equiv$  Jewish  $\equiv$  heart.

SHAKSPEARE.

(Cumulative radical stress.)

In an *Irregular series*—that is, part simple and part compound,—part general and part special,—you must separate and classify the members.

*Example.*

1. All the circumstances and ages of men  $\sim$  (*general*),  
poverty, riches, youth, old age  $\sim$  (*special*),  
All the dispositions and passions  $\sim$  (*general*),  
melancholy, love, grief, contentment  $\sim$  (*special*),



are capable of being personified in poetry with great propriety.

BLAIR.

2. Neither blindness, nor góut, nor áge, nor penúry,  
 nor domestic afflictions, nor political disappointments,  
 nor abuse, nor proscription, nor neglect,  
 had power ~ to disturb his sedate and majestic  
 patience.

MACAULAY.

☞ Note, and mark, accordingly, the noble cadence of this sentence of Macaulay.

#### ARBITRARY EMPHASIS.

Arbitrary emphasis is subjective, not objective; it is an expression of the *purpose*, *will*, *feeling*, or *animus* of the speaker. It does not lie in the words spoken, but in the force *put* into them.

If I say, simply, 'I will not go,' without any emphasis at all, my negative intention is perfectly distinct, but conveys no expression of strong resolution on my part. If, on being pressed to go, I reply with stress on the *negative particle*, thus: 'I will *not* go,' I express by arbitrary emphasis a *decided intention against* going. If, being further pressed, I emphasise my denial thus:

I *will not* go,

I doubly emphasise that *intention* and negative *purpose*; if, being *further* pressed, I thus emphasise the words with radical stress on every word:

*I will not go; nothing on earth shall induce me;*

in that case, I use arbitrary emphasis in its highest form, viz. *cumulated EMPHASIS*, expressing in the most dogged and obstinate manner my *feeling* and *settled purpose*.

Now, this arbitrary emphasis is highly striking and effective *when used sparingly*; it is the energy of expressive force. But it must not be over-done or pushed to excess; otherwise the style will seem strained, and leave an unpleasant effect, as the exhibition of all unnecessary force does. Excess of emphasis in speaking, like excess of colour or light in a picture, defeats itself; some shade, some neutral tints, some repose for eye and ear, are necessary.

For none emphatic can that speaker call  
Who lays an equal emphasis on *all* (*words, videlicet*).

It is quite appropriate, generally, to use this arbitrary emphasis—which in violent delivery has a certain impulsive and explosive force—in *objurgation, reproach, triumph, expression of hate by curses*, and under other strong excitements.

*Examples.*

Go preach to the coward, thou *death-telling seer* !

CAMPBELL.

In this reply of Lochiel to the seer, the word *coward* and the phrase *death-telling seer* should be uttered with strong radical stress and abrupt force on the downward third.

*Macbeth's* reply to Macduff (act v.) should also have strong arbitrary emphasis :

I *will not yield*

To kiss the ground before young *Malcolm's* feet,  
And to be baited with the rabble's curse !

SHAKESPEARE.

So in the climax of *Macbeth's* agony of fear on the second appearance of the Ghost (act iv.), which works him up to desperation, the passion of the lines must be marked with strong arbitrary emphasis.

Avaunt ! and quit-my-sight ! let the earth hide thee !  
and

Hence horrible shadow ! unreal mockery, hence !

This arbitrary or spontaneous force is properly put on such phrases as the following, because they express *animus* :

Villain ! get thee gone !

Back ! back to thy native hell !

Perdition catch thine arm !

So can I give no reason, nor I *will* not,

More than a *lodg'd-hate* and a certain *loathing*

I bear Antonio, &c.

SHAKESPEARE.

(The words marked in the above reply of *Shylock* are to be delivered with great force; with an explosive sound, almost a hissing sound, on the words *lodg'd-hate*, and an extension of quantity and deep pitch on *loathing*.)

The fixed obstinacy of *Shylock* in the trial scene gives many opportunities for strong *arbitrary* emphasis; but this obstinacy must be marked by *dignity*; it must be *sustained*, not petulant: and is to be expressed in general by weight of voice and deliberate speech, rather slow in time, with the di-tonic melody, and not by leaps of sound or rapid utterance, with thirds.

In the trial scene *Shylock's* first reply to the Duke should be marked by the above characteristics, expressing a settled resolution not devoid of dignity, which *equable-concrete* will give.

I have possessed your grace of what I purpose ;

And by our holy sabbath have I *sworn*

To have the due and forfeit-of-my *bond*.

In passages where his obstinacy assumes its most impregnable form and rock-like hardness,

those qualities must be expressed by radical stress on the downward third (arbitrary emphasis) on each phrase; thus:

I stand for *judgment*: *answer*; shall I *have* it?

And, mark, it is the force of this arbitrary emphasis which overbears the common rule on interrogations, and gives to this one the *downward third* instead of the imperfect cadence of the *upward third*. For *Shylock* in this question intends to *close the case*, because he knows that the Duke can have no answer to his claim.

And afterwards, in the expression of the settled and unalterable tenacity of his malice, which even self-interest and avarice cannot abate, *arbitrary emphasis*, with deliberate utterance and measured pause, must mark every line, even to laying stress on the indefinite article *a*, which stands here for the numeral *one*:

If every ducat in six thousand ducats ˘  
 Were in six parts ˘ and every part *a* ducat, ˘  
 I would not draw them; I would have my *bond*.

#### CUMULATIVE EMPHASIS.

This is the climax of arbitrary emphasis, and must be charily employed. It is intro-

duced properly to add increased force to *climax* either of powerful *argument* or of highly-wrought *passion*: and for great occasions only.

In an important reply, for example, in which the orator *feels strongly*, and is satisfied that he has triumphantly refuted his opponent, he may, with effect, close the climax of his triumph with cumulative arbitrary emphasis.

*Example.*

I have thus shown from the gentleman's own arguments, that the principles maintained by him are *not-at-present* received; that they *never-were* received; that they *never can* by any *possibility* be received in a well-regulated society: and that *if once* admitted, it *must be* by the *total subversion* of *liberty-itself*.

Again, in the climax of intense passion in *Othello's* outburst of rage against Iago, given with cumulative emphasis, the articulation of this passage may become almost syllabic, and so acquire tremendous power.

Villain! be sure you *prove* my love is false!  
Be sure of it! give me the *ocular* proof:  
Make me to *see* it; or, at the least, so prove it  
That the probation leave no hinge or loop  
To hang a doubt on, or woe upon thy life.  
If thou dost slander her and torture me,

*Never* *pray* *more* ! ¶ Abandon all remorse, (*half inspire*)

On horror's head horrors accumulate, (*half inspire*)

Do deeds to make heav'n weep, ¶ all earth amazed,  
(*half inspire*)

For nothing canst thou to damnation add ¶ (*inspire*)

Greater than this !

*Observe* : It is not by mere *loudness*, or *shouting*, that great force is exhibited. In *that*, there is danger of incurring the reproach of *ranting*, a fearful thing ! There is a concentrated energy which is exhibited by weight of voice, full *quantity*, and low pitch, which, in the *depth* of its expression, as far surpasses mere noise and impulse of sound as the grand swell of an organ does the strongest pipings of the hautboy or the flute.

#### THE DETERMINATE CADENCE,

or fall of the *fifth* ; and the *upward fifth*.

When you use to another strongly, reproachfully, and with intention such a phrase as *You did it on purpose*, pointing the last word, your voice takes a greater range downwards on the last word than when you say *he did it well*, in ordinary speech, with the fall of the third.

Make the experiment *aloud*, speaking with vehemence on the first phrase and *without* it on the second. You will find that in the first phrase your voice descended *five* tones (at least), including all the intervals it passed over, and that fall may be *dis-crete*, that is, by a *skip* of the voice from high to low; thus:



or *concrete* by a *slide*; thus:



This is the cadence of the *fifth*, or *determinate cadence*, as I designate it in my terminology. A good example of it lies in Hamlet's reply to his mother (act i. sc. 2):

*Queen.* Why seems it so particular with thee?

*Hamlet.* Seems, madam? nay it is.

The repetition of the question and the reply to it require the *fifth* upward and downward respectively.

In the following anecdote *Dominico's* question and the final word of the anecdote contain

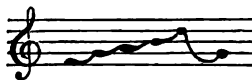


the *gist* of the joke, and must both be marked by this determinate *fifth*, *upwards* and *downwards* respectively, or the point will be lost.


Dominico, the harlequin, going to see Louis XIV. at supper, fixed his eyes on a dish of partridges. The King, who was fond of his acting, said, 'Give that dish to Dominico.' 'And the partridges too, sire?' Louis, penetrating his art, replied, 'And the partridges too.' The dish was *gold*.


The use of this emphatic cadence does not at all vary the laws of inflection of the voice depending on the condition of the sense, whether it be declaratory, interrogatory, partial-negative, or other; it merely intensifies the expression of those laws by giving to the inflection or cadence the range of a *fifth* instead of the range of a *third*.


But when you wish to intensify your emphasis, and put a *sharp point in it*, as it were, you must do it by the *determinate cadence*, or cadence of the *fifth*. To make this cadence the voice first rises di-tonically as in ordinary speech, takes a third on the note preceding the cadence, and then descends or slides down a *fifth*; thus:



You did it on pur-*pose*.

This determinate (emphatic) cadence (for it is only used for the purpose of pointed emphasis), would naturally be made by an impulsive speaker in saying reproachfully such expressions as the following—*It was a vile pretence.* [Observe the mark I use to denote this cadence, a sort of *crochet* or hook showing the course of the voice for the upward third preceding the fall of the *fifth*, which makes the whole cadence; .

For determinate emphasis the same increased pitch *upwards* is to be given to *interrogations*, *partial negations*, and other conditions of sense which require in ordinary but animated speech only the upward third. The mark of the ascending fifth will be , because in this case there is a descent first and the ascent of the fifth follows.

Thus, if, speaking in an ordinary manner, without pointed emphasis, I ask you, *Did you say yes?* or *Did you consent?* I use the upward third. But if I desire to intensify my question, to express *eager interest*, *anxiety*, or to imply that I shall be much surprised if you *did* assent, my question will be marked by the determinate upward fifth, descending two tones previous to making the rise; just the inverse of the cadence; thus marked .

Thus you gather that *intensified* questions, negations, and all conditions of sense that ordinarily take what I have called the imperfect cadence, require for emphasis the determinate fifth upwards.

When the speaker is under strong emotion, or wishes to express *scorn*, indignation, &c., his voice will ascend a full *octave*. Such, for example, should be the range of the upward pitch on the indignant and scornful questions of *Hamlet* to *Laertes* over *Ophelia's* grave :

Dost thou come here to whine ?

To outface me with leaping in her grave ?

*Hamlet*, act iv. sc. 1.

Unless the voice reach the *octave* in these lines, the passionate contempt intended to be conveyed will be lost ; and the scornful question will be changed into a common interrogation.

When in *The Merchant of Venice* (act iv. sc. 1), *Portia*, understanding that the merchant's bond to *Shylock* is forfeited, says :

Then must the Jew be merciful ;

and *Shylock* asks :

On what compulsion must I ? tell me that ;

her reply :

The quality of mercy is not strain'd—

must be marked with the upward fifth ; which

will give the expression of *wonder* that such a question could be asked, and *contempt* for the sordid feeling that dictated it.

So, in the following examples, for *ridicule* and *irony*.

You must take me for a fool, to think I could do that.

For mine own part,  
I shall be glad to learn of noble men.

For Brutus is an honourable man.

You meant no harm; oh, no! your thoughts are innocent; you have nothing to hide; your breast is pure, stainless, all truth.

And in that reply of *Brutus* to *Cassius* (*Julius Caesar*, act iv.), the *scorn* implied in his indignant interrogations must reach, at its climax, a full octave.

*Cas.* Ye gods! ye gods! must I endure all this?

*Br.* All this? Aye, more!—Fret till your proud heart break:

Go show your slaves how choleric you are,  
And make your bondmen tremble. Must I budge?  
Must I observe you? Must I stand and crouch  
Under your testy humour? (octave.)

It is, in fact, this *pitch* that lends the scornful expression to the words.

You see, then, that the upward and downward fifth is in these cases the expression of *arbitrary* emphasis. But it has also use in strong *antithesis*, to give increased point to the antithesis; and these fifths follow each other sometimes so closely, that the voice is kept in a continual *wave* of ascent and descent, by alternate fifths rising and falling with determinate or emphatic effect.

*Examples.*

If you said so, then I said so.

Let the gall'd jade wince, our withers are unwrung!

In all the above examples there is a certain degree of *jeering* or *irony* conveyed, and the *ironical* expression is thus intensified. An exceedingly good practice is Marc Antony's speech to the populace, over the dead body of Cæsar; in which it will be perceived what effect may be added to the oft-repeated epithet '*honourable men*' (which the orator *ironically* applies to Brutus and the rest) by the adoption of these fifths. But, in the practice of this speech, remark that the *irony* is not *immediately* displayed by Marc Antony. He dares not, in the first instance, cast a doubt, by ironical expres-

sion, upon the motives of Brutus and the rest; and it is only when he feels that he is making a favourable impression on the multitude, and 'stealing away their hearts,' that he ventures to unveil his thoughts, and to speak with *irony*, and finally in utter contempt, of the '*honourable* men who have stabb'd Cæsar.' Bearing this hint in mind the student may, at this point of his progress, exercise himself with advantage on that celebrated piece of oratory.

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MARK.—When the *determinate fifth* in the closing phrase of a sentence is followed by other final words, the closing cadence on those final words is enfeebled and subdued by the predominance of the preceding determinate emphasis, and the closing cadence becomes a *minor*, or *subdued* cadence.

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## THE MINOR OR SUBDUED CADENCE.

This is a cadence in which the closing word or words of the sentence lose their full cadence by the dominance of some strongly *emphatic word immediately preceding them, on which the whole force is expended*, and the closing word or words, which would otherwise have the cadence of repose, are *subdued* in force and pitch by the preceding emphasis; and fall only a *di-tone*.

Thus, if a speaker wished to impress his hearers with an idea of the multitude of an opposing or invading force, using the words, *It was an innumerable army*, he would put a strong emphasis with *downward fifth* on the adjective, and the noun following would merely *fall* from his tongue on a tone below, audible indeed and distinct, but not marked.

It is just on the same principle that two accented or heavy *syllables* cannot be pronounced in succession without intermission: so two words in succession cannot be made emphatic without a *rest* between them and a considerable effort. In the case, therefore, of this emphatic adjective, the noun which follows loses its force, and is a mere adjunct, finishing the cadence

feebly by the descent of a di-tone ; thus marked musically :



**and in elocution :**

An innumerable  $\equiv$  army.

So such phrases as the following, given emphatically, would come under the law of *emphatic fifth* on the adjective, and cause a subdued or minor cadence on the noun.

He made a *tremendous* effort.  
It was an *unparalleled* proceeding.  
He made a *triumphant* entry.  
It was a *loathsome* herd.  
He made a most *elaborate* argument.  
It was an *atrocious* crime !

This same emphasis and subdued or minor cadence of the di-tone has place in the repetition of a phrase with a new governing word attached to it, as :

If you show mercy you shall receive mercy.

The repeated phrase, viz., *mercy*, is called the *pronominal phrase*, because a pronoun (*it*) might have been used instead of the repeated



noun; and such pronominal phrase having no force receives the same subdued or minor cadence that the pronoun, if used, would have; thus:

If you show mercy you shall receive it.

So take as a

*Rule.*

Pronominal phrase has the subdued or minor cadence of the di-tone only: the force is exhausted on the emphatic verb or other word that precedes it.

And the emphasis is to be known as the *emphasis with pronominal or minor phrase*.

*Examples.*

I put the pronominal or minor phrases in brackets because they have no weight or importance.

Your unexampled kindness *merits* [kindness].

Your cruelty *provokes* [cruelty].

God said, Let there be light; and there *was* [light].

*Genesis i.*

MINOR PHRASES READ AS PRONOMINAL.

He spoke *wisely* and [he spoke] *truly*.

It was *truly* said, and *wisely* [said].

If we *live* in the spirit let us also *walk* [in the spirit].

In the case of a question, such as :

Is that your firm opinion ?

your answer being :

It is [my-firm-opinion],

the pronominal phrase would be subdued and di-tonic in cadence ; but if you wished to impress the hearer with the force of your settled opinion, you would emphasise the adjective thus :

It is my *firm* [opinion].

Now I would have you fully understand and appreciate this emphasis precedent and this subdued cadence of the minor or pronominal phrase. Practise with that view the following

*Exercise.*

What course shall we adopt ? and what likelihood is there that our constituents will *approve* that course ?

*Macbeth.* If we should fail ?

*Lady Macbeth.* But screw your courage to the sticking point,

And we'll *not* fail.

SHAKSPEARE, *Act i.*

We do pray for mercy :

And that same prayer doth teach us all

To render the *deeds* of mercy.

SHAKSPEARE.

If your weakness is such that you cannot resist temptation, you must take care not to *expose* your weakness to temptation.

He that loves the sword shall *perish* by the sword.

As no man *liveth-to-himself*, so no man *sinneth-to-himself*; and every vagrant habit uprooted from the young and ignorant—every principle of duty strengthened—every known argument to reform offered and rightly persevered in—is casting a shield of safety over the property, life, peace, and every true interest of the community; so that it may be said of this most emphatically, as of every duty of man, ‘*knowing these things, happy are ye, if ye do them.*’

#### MARC ANTONY’S APOSTROPHE TO CÆSAR’S BODY.

This *apostrophe* is a fine practice in *oratorical* and powerful and *impassioned declamation*. The speaker should commence in the deep, solemn tone of grief; making a *burst of passion* as he *prophesies* the curse that is to follow; and increase in *energy* till he reach the *climax* at the close, which has an expression of rage mingled with horror in it. But beware of any approach to over-loudness or *ranting*. *f* means strong; *ff* very strong; < increase in vehemence of voice: > means *diminish* somewhat.

Deep tone and soft.	{	O pardon me, thou bleeding piece of earth,
		That I am meek and gentle with these butchers!
Enthusiastic admiration.	{	Thou art the ruins of the noblest man That ever lived in the tide of times!
		<i>f</i> Woe to the hand that shed this costly blood!
Solemnly.	{	Over thy wounds now do I prophesy,— Which, like dumb mouths, do ope their ruby lips,
		To beg the voice and utterance of my tongue,

Very strong  
and deep.

From this  
line the  
power of  
voice goes on  
increasing,  
and the  
emphatic  
current is  
strong.

Radical  
stress is  
marked here,  
the voice  
concentrated  
and strong.  
*Havoc* is a  
strong ex-  
clamation.

*ff* A curse shall light upon the line of men !  
Domestic fury and fierce civil strife  
Shall cumber all the parts of Italy ;  
< Blood and destruction shall be so in use,  
And dreadful objects so familiar,  
> That mothers shall but smile, when they  
behold  
*f* Their infants quarter'd with the hands of  
war ;—  
All pity chok'd with custodians of fell  
deeds ;—  
And Cæsar's spirit, ranging for revenge,  
With Atë by his side, come hot from hell,  
Shall in these confines, with a monarch's  
voice,  
*ff* Cry Havoc, and let slip the dogs of war ;—  
That this foul deed shall smell above the  
earth  
(*climax*) With carrion men groaning for burial.

SHAKESPEARE.

## LESSON V.

*THE EMPHATIC CURRENT, OR FLIGHT OF THE VOICE.*

I ALLUDED in the third lesson to a *current of emphasis* running through several phrases at once, holding them together, giving them a greater weight than the rest of the sentence, and uttering them in one flight or sweep of the voice, without rest or break.

Let us call this flight of the voice the *emphatic current*, running through a whole extended member of a sentence, in contradistinction to that *individualised stress* that marks some *single word*. The latter is stronger in distinctive force, the former more effective in expansive expression. In this emphatic flight of the voice the effect produced is as if the feeling of the speaker overbore the ordinary bounds, and carried him by its own force, regardless of pause, or rest, or rule, to the goal before him. It has the power, too, of carrying the hearer with him; hurrying the audience sometimes along breathless, and extorting from them involuntary bursts of applause at the close.

Take the two following examples of eloquence, pregnant with fire and feeling, and read them aloud with all the sympathetic utterance you can give them, and remark the individual emphasis indicated on particular words (inflected) and *the current of emphasis indicated on whole passages in italics*, through which the voice is to swoop, as it were, on eagle-wing.

These two noble passages are in every respect a fine practice for the student.

#### FINE PASSAGES.

##### A PASSAGE FROM CURRAN'S SPEECH IN DEFENCE OF ARCHIBALD HAMILTON ROWAN.

I speak in the spirit of *British-law*, which makes liberty commensurate with, and inseparable from *British-soil*; which proclaims, even to the stranger and sojourner, *the moment he sets his foot upon British earth*, that the ground on which he treads is holy, and consecrated by the *genius of universal emancipation*. || No matter in what language his doom may have been pronounced, ¶ no matter what complexion an Indian or an African sun may have burnt upon him, ¶ no matter in what disastrous battles his liberties may have been cloven down, ¶ nor with what solemnities he may have been devoted on the altars of slavery, ¶ the very first moment he touches the sacred soil of Britain, the altar and the god sink for ever in the dust, ¶ his soul walks abroad in her own majesty, ¶ his body swells beyond the measure of the chains which burst from around

him, and he stands redeemed, regenerated, and dis-enthralled by the irresistible genius of *Universal Emancipation*.

#### PERORATION OF THE SAME SPEECH.

I will not relinquish the confidence that this day will be the period of my client's sufferings : and however mercilessly he has been hitherto pursued, that your verdict will send him home to the arms of his family and the wishes of his country. But if, which Heaven forbid ! it hath still been unfortunately determined that because he has not bent to power and authority, *because he would not bow down before the golden calf and worship it*, he is to be bound and cast into the furnace, I do trust in God that there is a redeeming spirit in the constitution which will be seen *to-walk-with-the-sufferer-through-the-flames, and-preserve-him-unhurt-by-the-conflagration*.

A similar emphatic current with swelling *equable-concrete* should mark many of the grand passages in the Old Testament, and the cadence should be full and prolonged. The swell of the voice I mark thus <.

#### Examples.

Now shall the isles tremble in the day of thy fall !  
Ezekiel xxviii.

(Read the above with volume of voice in one current of *equable-concrete*, with stress upon *tremble*, but no rest.)

So should the following be read, only resting at the *commas* and semicolons marked here, taking an inspiration, and pouring out the emphatic current in equable-concrete.

Then all the princes of the sea shall come down from their thrones, and lay away their robes, and put off their brodered garments ;

They shall clothe themselves with trembling ; they shall sit upon the ground and shall tremble at every movement,

And be astonished at thee ! *Ezekiel xxviii.*

I will make thee a *terror*, and thou shalt be no more.  
(*stress upon terror*). *Ibid.*

They shall roar together like lions, they shall yell as lions'-whelps. *Jer. li.*

Though Babylon should mount up to heaven, and though she should fortify the height of her strength,

Yet from Me shall spoilers come unto her, saith the Lord. *Ibid.*

*Note.*—To carry this emphatic current through with effect, great economy of lung-power is essential ; therefore, take a good inspiration at the beginning of every sentence, and supply expended breath by inspiring on the *rests*.



MANNER : QUALITY OF VOICE : PITCH :  
OROTUND.

The great point to aim at in reading aloud is to read naturally, and without affectation or apparent effort. By naturally, I do not mean, each according to *one's* nature *individually*; as that nature may have been deformed by bad habits, the growth of years, and so may have strayed from true nature: but I mean, *on just natural principles, that is on laws of art drawn from nature*, and consistent with her uncorrupted workings. That in the first place. In the second, *never to seek to catch and imitate the tones and peculiarities of any other man*. Imitation is the grave of genius, and the mother of affectation and tricks of style. The copyist in art seldom gets beyond the vices or mannerisms of his model. The imitators of Edmundo Kean and Macready on the stage caught only the blemishes and defects of their styles.

In reading aloud *be yourself*; but yourself *bettered by instruction and exercise*.

It is a mistake to suppose, as many seem to do, that to read well it is necessary to assume any tones of voice that are not our own, and which it is a laborious effort, and visibly so, to put on and to sustain. Such efforts are apparent, and not unfrequently end even in burlesque. We should

read in our natural voice,—that is, in the *quality* of voice that is natural to us,—the same voice in which we ordinarily speak, modulated in *pitch* indeed and regulated in *time*, in accordance with the character of the subject, the current of the sense and the expression of the sentiment. Of all things we are to avoid a laboured artificiality of utterance, producing a constrained, pedantic, and manifestly studied method. *Ars est celare artem.*

We must keep to the natural register of our voice, whether it be base, baritone, or tenor : *that* we cannot alter, nor should we wish to do so. Voices have also certain specific qualities in themselves, as they may be hard or harsh or soft, rough or smooth, full or thin. Of course it is a great advantage to have a fine, full, musical voice : but whatever may be the natural character or quality of the voice, there are very few so harsh or rough that may not be softened by art, or so feeble that may not be strengthened and improved by training. Exercise on a judicious system of respiration and inspiration will as surely give power and facility of action to the voice, as well-regulated exercise will give strength and elasticity to the muscles of the body.

The compass of the voice may also be considerably increased by exercise. Singers are

fully aware of this. The great Malibran being congratulated one evening on the certainty with which she reached and held a very high note indeed, replied in French, '*Ah, yes; I have hunted that note for a year, and it is only just now that I have caught him.*' Her persevering exercise had added a note to her register.

There is no great excellence without great labour. Nature gives us faculties, it is for art to bring them to perfection. Culture will do for the voice what it has done for the rose, the fuchsia, the carnation, the muscle of the blacksmith's arm, the calf of the dancer's leg, and the certainty of the rifleman's eye.

#### QUALITY OF VOICE.

This has nothing in common with *loudness*; it is a specific character of voice that can be cultivated and adapted to special character of expression. Now there are the *natural* and the *orotund*: also the *false* or *head-voice*: but of that I shall not treat; it is so little needed except for rare dramatic effect. For the same reason I pass by the *whisper*, which may, also, be occasionally used.

The *natural*, or ordinary voice is appropriate and specifically belongs to the expression of the *moderate* or *lively* sentiments in discourse,

in essay, dialogue, or poem. And it may be *hard* or *soft*, *harsh* or *smooth* (which are sub-qualities of voice), according to the sentiment, or feeling of the moment, to be expressed.

The *orotund* or *round-mouthed* voice (of which I shall speak fully hereafter) alone gives full and satisfactory expression to the feeling of dignity, to authoritative instruction, majestic calm, and grandeur or sublimity of thought.

It is a great fault in some clergymen that they adhere too constantly to the use of the natural voice in prayer and sacred reading: and so run into a common-place style below the level of their matter.

Take the following example:

If we say that we have no sin we deceive ourselves and the truth is not in us ; but if we *confess* our sins *He is faithful and just to forgive us our sins and to cleanse us from all unrighteousness.* 1 St John.

In the above, it may be very proper to read the opening part of the sentence up to the semicolon in the plain, unimpressive natural voice and middle pitch ; but after that I do conceive that the *sentiment* of what follows in Italics requires to be marked by smooth *orotund* with harmonic cadence.

The *sub-classification* of the quality of voice is into *hard* and *soft*, *harsh* and *smooth*: as applied either to natural or *orotund*.

The *hard* quality goes with *hardness of feeling, severity of argument, threat, command, and domineering, tyrannical expression*. The seat of the quality is in the *throat*; and it partakes of the *guttural* in sound.

*Softness* of quality goes to *tenderness of feeling, pity, entreaty, submission, love, &c.*

*Harshness* of quality is an intensification of hardness: it is *more guttural* and through the teeth, in its extreme exhibition: it there partakes of the snarl of a dog, and the *r*'s, that may occur, are strongly marked.

For example, say in an easy manner without great force or energy,

Aroused to wrath and rage he raved,

and you will, in speaking it, rely principally on the *arch* or roof of the mouth.

Say the same line, using strong radical stress, and in a louder voice than before, and you will find you will begin to use the throat more: you will feel it on the words *wrath* and *rage* especially, so uttered with *hard* quality of voice.

But if you utter the same line with an intensified threatening expression, with a *vindictive energy* about it, your voice will become *harsh* in quality, and *guttural* in utterance, especially on the *r*'s, on which the tongue will vibrate.

Try the three ways aloud successively: the last very energetically and angrily.

Then say in the same guttural style with force,

O ye hard hearts, ye cruel men of Rome !

and you will have an exemplification of the *hard* quality of voice.

The passage before quoted from Young's 'Revenge,' Lesson II., affords a good opportunity for the illustration of hardness and harshness of voice: it expresses the intensity of

#### HATRED.

Why, get thee gone ! Horror and night go with thee !  
Sisters of Acheron, go hand in hand,  
Go dance about the bower and close them in,  
And tell them that I sent you to salute them.  
Profane the ground, and, for the ambrosial rose  
And breath of jessamin, let hemlock blacken,  
And deadly nightshade poison all the air :  
For the sweet nightingale may ravens croak,  
Toads pant, and adders rustle thro' the leaves :  
May serpents, winding up the trees, let fall  
Their hissing necks upon them from above,  
And mingle kisses—such as I would give them !

And the following from Shakspeare's 'Merchant of Venice,' expressing Shylock's fierce thirst for revenge, demands a hard quality of voice, rising to harshness on the repetition of the word '*Revenge!*'

He hath disgraced me, and hindered me of half a million ; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated my enemies. And what's his reason ? I am a Jew ! Hath not a Jew eyes ? Hath not a Jew hands, organs, dimensions, senses, affections, passions ? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same summer and winter, as a Christian is ? If you stab us, do we not bleed ? If you tickle us, do we not laugh ? If you poison us, do we not die ? And if you wrong us, shall we not revenge ? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility ? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example ? Why, REVENGE. The villany you teach me, I will execute ; and it shall go hard but I will better the instruction.

*Softness* and *smoothness* are respectively the reverse of hardness and harshness in quality. A pianist or musician would clearly understand those qualities when I say it is playing *piano* and *dolce* ; and that *smoothness* is to the voice what the soft pedal is to the instrument. For example :

Softly sweet in Lydian measures  
Soon he soothed his soul to pleasures.

These two lines, from Dryden's celebrated Ode, must have softness and smoothness in delivery ; the utterance must harmonise with the sense.



Smoothness might be defined to be a *liquid fluency* of voice.

These qualities lie in the *arched roof* and the *labial action* of the mouth, with *protracted vanish* of tone.

#### ON TONICS AND LIQUIDS.

We *must* fall into this quality of voice if we utter gently and carefully, in slow time, such words as *plume, bloom, noon, human, flowing, streamlet, love, lovely, still and calm*, dwelling on the *liquids*.

The liquids *l, m* and *n*, with long *tonics*, greatly facilitate the exercise of this soft and smooth quality, which is proper for such speeches as Othello's on his meeting with Desdemona at Cyprus.

O my soul's joy ! . . .  
If it were now to die  
'Twere now to be most happy ; for my soul  
Hath her content so absolute,  
That not another comfort like to this  
Succeeds in unknown fate !                      *Othello, Act ii.*

Mark the prevalence of the full *tonics* and *liquids* in these lines.

On the contrary, Othello's outburst on Iago, quoted previously, should be strongly marked by guttural harshness.



If thou dost slander her and torture me,  
Never pray more ! abandon all remorse ;  
On horror's head horrors accumulate ;  
Do deeds, &c.

And pray remark Shakspeare's consummate art in this, that he has introduced for the very purpose of guttural expression so many gutturals: the passage bristles with *r*'s. In those four lines above, there are no less than *fifteen gutturals*, besides three successive *aspirates* (*horror's head, horrors*), all which not only aid but dictate, and almost enforce a current of guttural harshness in this terrible speech.

Now contrast the two last passages as you utter them aloud: the liquids and long tonics (the *o*'s) in the first, and the *gutturals* in the second, and you will have a perfect idea of hard and harsh, and soft and smooth in quality.

Work at these contrasted passages till you can speak the one as softly as the strains of a flute, the other as harshly as a trumpet.

#### GENERAL PITCH—TIME AND EXPRESSION.

The general pitch or tone, in reading aloud, should, at the commencement, be somewhat lower than the usual pitch of the speaking voice in animated conversation. As the reader proceeds, the voice will, by a natural tendency

and the excitement of the subject matter, gradually ascend in pitch till, if it be not corrected, it may, and does frequently, with untutored or inartistic readers and speakers, grow into a painful acuteness of tone, distressing to the hearer, and very fatiguing to the reader. This great blemish in reading is to be avoided and corrected first by commencing, usually, on rather a low pitch; and next by taking the opportunity of paragraphic divisions of the matter to restore the tone of the voice to a lower pitch.

TIME, too, is an important element; quite as important as pitch. By time, I mean here the degree of slowness or rapidity in which a whole piece of prose or poetry, or an individual passage in it, should be read or spoken. This is governed by the character of the poem or passage itself; and of the quality of the sentiment or thought that pervades it: whether grave or gay, light and sparkling, or heavy and severe. Or if it be a descriptive poem or passage, then by the nature of the scene or action described, whether tumultuous or peaceful, pleasing or solemn, calculated to stir to action or lull to repose.

The following, for example, is in slow time and low pitch; grave, majestic and solemn in tone and expression; in *equable-concrete*, with long quantity marked, and smooth quality of voice.

On a rock whose haughty brow  
 Frowned o'er old Conway's foaming flood,  
 Robed in the sable garb of woe,  
 With haggard eyes the poet stood :  
 Loose his beard and hoary hair  
 Streamed like a meteor to the troubled air.

GRAY's *Bard*.

The following from the same poem is to be marked (on the *contrary*) with an outburst of accented utterance, strong in force, and a hard, almost harsh quality of voice, with a sustained power and weight of concentrated energy of denunciation. The time is quicker than the last: *mezzo tempo* (middle time).

Ruin seize thee, ruthless king !  
 Confusion on thy banners wait !  
 Though fanned by conquest's crimson wing,  
 They mock the air with idle state !  
 Helm nor hauberk's twisted mail,  
 Nor e'en thy virtues, tyrant, shall avail  
 To save thy secret soul from nightly fears,  
*ff. From Cambria's curse, from Cambria's tears !*

*Time* and *pitch* are allies in speech, and conjoin to give it expression. The pitch of voice, low or high, gives light and shade, and is to elocutionary painting the *chiar'oscuro* of the picture.

Different sentiments and passions, as they use different *pitch*, speak also in different *time*. The utterance of grief is slow and heavy, and in the minor key ; while that of cheerfulness,

hope, and joy, is light, bounding, and rapid, in the major key, and marked by sparkling and crisp accentuation.

A joyful passage, therefore, either *expressive* of happy buoyancy of *feeling*, or *descriptive* of a scene of merriment and delight, must be read *allegro*, or with a quick, brisk, lively movement and time; *deep feeling*, on the other hand, or *tranquillity* of mind or scene, must be given *adagio*, more slowly; while ordinary narration is to be given *andante*, in middle time or movement.

Above all *be animated*; *never hang fire*; and do not let even your slow time degenerate into *creeping* dulness. Better err on the side of taking too quick, than taking too slow a time. Remember that *the attention of your hearers has to be kept alive*: and *over-slow* time will tend to put them to sleep, or allow them the opportunity of giving themselves up to their own thoughts.

Again I say *never hang fire*; work up to your *climax*, and make it with point and effect.

When I say *work up to your climax*, I do not mean to the great climax of the whole speech, or discourse, or poem, but to the *culminating point of every division*: for almost every section has a culminating point; almost every separate description in a narration has also a culminating point, which finishes off and rounds, as it were,

one phase of the subject, before it passes to another.

Let me give you an example from Sir Walter Scott's *Lady of the Lake*; from that canto in which *Fitz-James* loses himself in the Highlands, and wanders in a foeman's country without guide or indication of the road, and with hidden dangers all around him.

The first eight lines describe the hour (evening) and its accessories, as far as they affect him or bear upon his chance of progress or escape from peril.

The reader will begin in rather low pitch in a minor key, expressive of silence and subdued sentiment. The *time* or movement is *rather slow* (*adagio*), the *radical stress* is moderated, and *quantity* is marked, but *not prolonged*.

<i>Adagio</i> and low pitch.	{ The shades of eve come slowly down, { The woods are wrapp'd in deeper brown, { The owl awakens from her dell, { The fox is heard upon the fell ;
<i>Andante</i> and middle pitch.	{ Enough remains of glimmering light { To guide the wanderer's steps aright, { Yet not enough from far to show { His figure to the watchful foe.

That is the climax of that *phase of the description*, of the time and its accessories.

The next branch, or paragraph, goes to describe *Fitz-James's action* and *progress*, with the accessories, to its climax.



<i>Adagio—</i>	{	With cautious step and ear awake,
<i>Piano.</i>	{	He climbs the crag and threads the brake ;
<i>Più forte.</i>		And not the summer solstice there
<i>Andante.</i>		Temper'd the midnight mountain-air,
<i>Crescendo.</i>	{	But every breeze that swept the wold
	{	Benumb'd his drench'd limbs with cold :
<i>Adagio.</i>	{	In dread, in danger, and alone,
	{	Famish'd and chill'd, thro' ways unknown,
	{	Tangled and steep, he journeyed on,
<i>Presto,</i>	{	Till, as a rock's huge base he turn'd,
<i>quicker time.</i>	{	<i>A watch-fire close before him burn'd.</i>

This sudden coming upon a *watch-fire*—probably that of an *enemy*—is the climax of *this* phase of the description, viz., what is personal to Fitz-James, and its probable bearing on his feelings and his fate.

Now, it is on a system of *analysis* like this that the gradual and increasing effect of the reading of a fine poem depends. I have already told you that the art of elocution aims at the full expression of the sense and of the sentiment: and that that is carried out by analysis and synthesis. (*See First Lesson.*)

We are now taking some steps towards the *expression of the sentiment*: for you must understand that a scene in landscape, both in nature and in a picture painted by a true artist, has a certain pervading *sentiment*; that is to say, to

look at it and dwell on it *inspires us with a certain tone of feeling*. In elocution, we must render that feeling by *time, pitch, and quality* of voice.

The pitch of the speaking-voice may be divided into

#### MIDDLE PITCH, LOW PITCH, AND HIGH PITCH.

By MIDDLE pitch, I intend the ordinary pitch of the voice in conversation, unmarked by force or feeling. Low pitch may be said to *begin* a third *below* the mean pitch; high pitch a third *above* it: so that where middle pitch ascending *ends*, high pitch *begins*; where mean pitch descending *ends*, low pitch begins.



Take the above as a diagram; supposing a musical mean pitch in B flat.

The rules for pitch are:

1. MIDDLE pitch is proper for *narration and description*, when not particularly animated, for ordinary *statement, moral reflection* (not severe), and calm reasoning.

Excitement takes this middle pitch into

2. HIGH pitch, which is the representative of *impetuous, impulsive* feeling, invective, and active energy: it is also the proper pitch for *stirring narration* or *animated description*.
3. Low pitch is the natural expression of *deep-seated feeling* and *concentrated* passion, *nursed in the inmost recesses of the heart*.

It is the tone of *brooding thought*, of *grief*, *suppressed rage*, *melancholy*, *secret hate*, and *remorse*; also in its *softest* and *deepest expressions* (*piano* and *pianissimo*) of *love* and *reverence*.

The cardinal law for *time* and *pitch* is, *suit them to the subject*. Do not read too fast nor too slow; avoid habitually a high pitch of voice for any length of time; cultivate low and middle pitch for general purposes, and keep high pitch for special effects. The high pitch, too, demands a crisp and sparkling accentuation (that is, with light radical stress); as in the following

*Example.*

March to the battle-field:

The foe is on before us:

Each heart is freedom's shield,

And heaven is smiling o'er us!

MOORE.



PRACTICE ON EQUABLE-CONCRETE WITH THE  
NATURAL QUALITY OF VOICE, IN MIDDLE  
PITCH. (*See Lesson II.*)

This is the easy flowing style, removed some degrees above the ordinary style of familiar every-day intercourse, and may be called the poetical-conversation, or poetical-narrative style, when used in dialogue or narration. Its time is then a little slower than ordinary speech.

*Example.*

1. The morn, in russet mantle clad,  
Walks o'er the dew of yon high eastern hill.

SHAKSPEARE.

POETICAL PROSE (*same style*).

2. A troop of frolicsome girls, not over twelve or thirteen years of age, now appeared, all arrayed in spotless white, with festoons of vine leaves around the borders of their dresses, and their hair wreathed with roses white and red. In the centre of their circle was an old man of at least eighty years of age, whom they were dragging along with gentle force, by a band of straw with inter-twisted roses thrown around his neck, and who submitted to the thralldom with simple pleasure and a sort of half-childish delight that seemed almost to bring him back to the level and the age of his young tyrants. It was a picture for an artist.

G. V.

THE SAME STYLE, with more *force*; the proper style for an *essay* or *lecture*.

3. Our rulers will best promote the improvement of the nation by strictly confining themselves to their own legitimate duties, by leaving capital to find its most lucrative course, commodities their fair price, industry and intelligence their natural reward, idleness and folly their natural punishment; by maintaining peace, by defending property, by diminishing the price of law, and by observing strict economy in every department of the State. Let the Government do this; the people will assuredly do the rest.

MACAULAY.

Sparkling epigrammatic *dicta* or passages in verse or prose must be delivered ‘trippingly on the tongue;’ that is, with crisp accentuation and moderately quick time in the natural voice.

*Example.*

His húmour-as-gay as the fire-fly’s líght  
 Played róund every súbject and shóne as it pláyed;  
 And his wít in the cómbat as géntle as bríght  
 Never cárried a héart-stain áway on its bláde.

*Ibid.*

So, in telling an anecdote, middle pitch and sparkling accentuation must mark it; especially the point of the *joke*.

*Example.*

Erskine, the great advocate, always kept jury and court in good humour by jest and playful sally. Thus, defending an action brought against the proprietors of a stage-coach by Polito (the keeper of a celebrated menagerie, or show of wild beasts) for the loss of a trunk, 'Why,' asked Erskine, 'did he not take a lesson from his own sagacious *elephant*, and travel with his *trunk before him* ?'

Some men will tell you an anecdote like this in such slow time and low pitch as to make it almost tedious.

But the *accentuation*, *time*, and *pitch* of such noble passages as I shall presently quote in a speech of Curran's will, on the contrary, be very much more measured, and the pitch lower. The *quantity* of the indefinite syllables will be long, the time slow, the enunciation equable with *force* at the climax. He is speaking of the origin and object of government, and says :

This is a kind of subject which I feel over-awed when I approach. There are certain fundamental principles which nothing but necessity should expose to public examination. *They are pillars, the depth of whose foundation you cannot explore without injuring their strength.*

Such passages as the following would be in

## LOW PITCH.

My soul, weary and dismayed, is overladen with sorrow, darkened by despair !

It was a dark and gloomy cavern, whose impenetrable shadowy and mysterious silence inspired you with vague fear and distrust.

O now, for ever  
Farewell the tranquil mind, farewell content !

SHAKSPEARE.

Sweet sleep,  
Nature's soft nurse, how have I frighted thee,  
That thou no more wilt weigh my eyelids down  
And steep my senses in forgetfulness !

*Ibid.*

The following and similar passages would require the reader to begin on middle pitch, and rise gradually to

#### HIGH PITCH WITH SPARKLING ACCENTUATION.

If I may trust the flattering truth of sleep,  
My dreams presage some joyful news at hand :  
My bosom's lord sits lightly on his throne,  
And all the day an unaccustomed spirit  
Lifts me above the ground with cheerful thoughts.

SHAKSPEARE.

The following has greater force and *radical stress* :

By heav'n methinks it were an easy leap  
To pluck bright Honour from the pale-faced moon !  
Or dive into the bottom of the deep  
And pluck up drowned Honour by the locks !

*Ibid.*

## OROTUND.

This leads us at once to the OROTUND; that quality of voice (*ore rotundo*) which should characterise *poetical* elocution or the *imaginative* style of reading, as distinguished from the prosaic or matter-of-fact style.

With this voice the *equable-concrete* movement is to be conjoined.

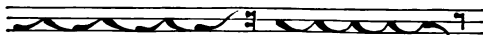
The voice must flow, not jump; it must be *legato* as the musicians call it, not *staccato*; and must undulate gently from tone to tone, or from tone to *thirds*. That is, it is to be in a current of equable-concrete, flowing on in harmony with the dignity or grandeur of the passage delivered. And this poetic style of elocution,—of which the *orotund* voice, low in pitch and equable in flow,—is the expression, is not confined to verse, but is the style to be adopted in the delivery of all lofty imaginative composition, whether in prose or verse.

The *orotund* voice is full in volume, deep in pitch, and marks the dignity of its character not by radical stress, but by lengthening the *quantity* of the indefinite syllables. This of course makes its *Time* more slow than that of ordinary speech; and its *equable-concrete pitch*, undulating and regular, distinguishes it from

the sharper and more angular utterance of emphatic and argumentative delivery.

In aiming at the orotund voice, without the possession and mastery of which the elocutionist must fail in the delivery of all grand passages both in prose and poetry, he must take care that his *lungs are well filled* to commence, that *he opens his mouth well* (*ore rotundo*), not speaking through the half-closed teeth; and finally, that he preserve the full control of his voice by regularly supplying expended breath by *imperceptible inhalations* on the half-rests and rests.

Equable-concrete may be thus marked to the eye :



You see by this diagram that the *melody* is *di-tonic*; that is, that the voice runs on two notes up and down till it comes to the open melody of the *third* on the first half-rest, and the full cadence of the *third* on the rest.

The changes of pitch are made by smooth waves or slides of the voice; and they seldom, if ever, reach the *fifth* or the *octave*, which belong to energy and passion.

This equable-concrete is the very essence of the orotund voice. Add to it a low pitch or

deep tone as the prevailing pitch of the voice, with long quantities, and a swell (thus marked <) on the phrases of power, and a diminution of volume on the intermediate and less noteworthy phrases, with regular though imperceptible *in-spirations* on the half-rests and rests, and you will attain to the full orotund ; that quality of voice which is absolutely essential to the appropriate reading of the Scriptures, Milton and Shakspeare, and of all majestic or dignified composition.

The opening passage of the 'Paradise Lost' must be marked by this flowing style :

READ it aloud ; observing all the above directions, which you had better read carefully over again before you make your experiment.

#### EQUABLE-CONCRETE.

Of man's first disobedience, 7 and the fruit  
 Of that forbidden tree 8 whose mortal taste  
 Brought death into the world 8 and all our woe, 7  
 With loss of Eden, 7 till one greater Man  
 Redeem us 7 and regain the blissful seat, 7  
 Sing heavenly Muse.

(Make your cadence fine and flowing, and hold the last note well.)

The two principal rests are at *Eden* and *seat* ; at each of these two rests you will require a full inhalation—

especially on the latter one, so as to secure power to complete your cadence of repose, with full command and control of your voice. The intermediate quarter and *half rests* you must also take advantage of to keep the lungs well supplied.

Now this is the grand secret of reading for hours without fatigue: *this regular supply of respiration by in-spiration*. On that system you should practise the above passage from Milton for at least ten minutes or longer; and recur to it over and over again till you satisfy yourself that you have attained the method perfectly. I say this on the supposition that you desire to become a thoroughly good reader and speaker, not a mere pretender who thinks that a loud voice and emphatic outbursts of sound will carry him through. There are many such, and they discredit elocution, making it a mere vulgar *vox et præterea nihil*.

The style of reading I impress on you is the intellectual style—it is the *grand style*, which seems to have vanished almost entirely from pulpit and stage.

READ the following example for orotund, from MILTON.

 *Mind your rests and in-spirations.*

High on a throne of royal state, which far  
Outshone the wealth of Ormus or of Ind,



Or where the <sup><</sup>gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold,  
Satan exalted <sup><</sup>sat.

Mark a rest and in-spiration (full) on *gold* and complete your cadence *grandly*, with a swell of the voice on the word *exalted*.

The Old Testament is full of passages where the orotund voice is required for beauty and effect.

To Scriptural reading generally, and to *prayer*, the full swelling tone of the *orotund* lends depth and solemnity, and is strongly expressive of reverential feeling. The acquisition and command of the *orotund* voice is therefore essential to clergymen, who are required to fill a large building, not only so as to be distinctly audible, but with a deep and solemn effect. The *over-natural* style is too weak and commonplace for the subject and the occasion.

The figurative and sublime language of the Old Testament must not be uttered (as it too frequently is) in the familiar tone of an ordinary lecture, or the statement of a scientific proposition: nor must the beautiful simplicity of the New Testament be vulgarised and degraded to the familiar tone of common-place narrative. It is possible to be so *natural* as to

sink to vulgarity and verge on profanity. The dignity of his subject, his office, its high aim, the place, the occasion, all demand from the clergyman dignity of style and manner; and the *orotund* voice, with its full, swelling stream of sound, is the one adapted to that sound.

The *orotund* (ore rotundo) voice derives its name from the organic form and action of the mouth necessary to the perfect enunciation of the tonic *o*, as in *old*, *cold*: in uttering which the mouth is kept in a *rotund* form, or the proper sound of the *tonic* will not be secured. By carefully reading in a low pitch the following lines with particular attention to the enunciation of the *tonic sounds*, and swelling the voice upon them, with a smooth and even flow of *equable-concrete* and *di-tonic melody*, the pupil will attain to the elementary practice of the *orotund*.

Oh holy Hope that flows through all my soul !  
 From pole to pole, the deep-toned thunders roll !  
 Low hollow moans proclaim his deep-souled woe.

The form of the mouth in uttering these long syllables is necessarily *rotund*: deep pitch and *equable-concrete* give the quality called *orotund*. The art is to preserve the same quality of voice in passages when other *tonic* sounds

prevail, admitting and requiring for their effect that quality of voice; as in the following:

And all the clouds that lowered on our house  
In the deep bosom of the ocean buried.

SHAKESPEARE.

All are but parts of one harmonious whole,  
Whose body nature is, and God the soul.

POPE.

*Practice for Orotund.*

In mine ears said the Lord of hosts : Of a truth many houses shall be desolate, even great and fair, without inhabitant. Yea, ten acres of vineyard shall yield one bath, and the seed of an homer shall yield an ephah.

Woe unto them that rise early in the morning, that they may follow strong drink ; that continue till night till wine inflame them ! And the harp, and the viol, and tabret, and pipe, and wine, are in their feasts : but they regard not the work of the Lord, neither consider the operation of His hands. Therefore hell hath enlarged herself, and opened her mouth without measure ; and their glory, and their multitude, and their pomp, and he that rejoiceth shall descend into it. And the mean man shall be brought down, and the mighty man shall be humbled : but the Lord of hosts shall be exalted in judgment, and God that is holy shall be sanctified in righteousness. Then shall the lambs feed after their manner,

and the waste places of the fat ones shall strangers eat.  
 Woe unto them that draw iniquity with cords of vanity,  
 and sin as it were with a cart-rope ! Woe unto them that  
 call evil good, and good evil ! that put darkness for light,  
 and light for darkness ! that put bitter for sweet, and  
 sweet for bitter.

*Isaiah v.*

*(Mark the antitheses above.)*

Woe unto them that are wise in their own eyes, and  
 prudent in their own sight ! Woe unto them that are  
 mighty to drink wine, and men of strength to mingle  
 strong drink ! which justify the wicked for reward, and  
 take away the righteousness of the righteous from him !

*Ibid.*

(Observe in the above that the last part of this whole sentence is a continuation of the denunciation, and *woe to them* is to be understood before the words *which justify*, &c. The emphasis on *from* is necessary.)

Therefore, as the fire devoureth the stubble, and the flame consumeth the chaff, so their root shall be as rottenness, and their blossom shall go up as dust ; because they have cast away the law of the Lord of Hosts, and despised the word of the Holy-One-of-Israel. (*Mind your full cadence.*)

*Ibid.*

☞ Take it as a rule, that all passages where, as in this, the voice of the Lord speaks,

the orotund must be employed. It marks majesty and self-sustained power.

What follows in the same chapter of Isaiah is to be read still with orotund, but with a greater degree of *force*; somewhat louder, and with more swelling volume of voice.

Therefore is the <sup><</sup>anger of the <sup><</sup>Lord kindled against his people, and He has stretched forth His hand against them, and hath *smitten* them :

(The word *smitten* may be marked by strong accentuation).

And the hills did tremble, and the carcases were torn in the midst of the streets.

(The passage in Italics is to be delivered with a strong *flight of the voice*, without pause or rest.)

For all this His anger is not turned away, but His hand is stretched out still.

(Mark the change above by a *diminuendo of voice*.)

The following is to be strong :

And He will lift up an ensign to the nations from far, and will *hiss* unto them from the ends of the earth : And behold, they shall come *with speed, swiftly* ; none shall be weary nor stumble among them (*partial negative*) ; none shall slumber nor sleep (*imperfect cadence*) ; neither shall the girdle of their loins be loosed, nor the latchet of their shoes be broken (*cadence*).

Whose arrows are *sharp*, and all their bows *bent*, their horses' hoofs shall be counted like *flint*,—(*beware of*

putting force or strong accent on *counted*, the force is on *flint* ; hard as *flint* !)—and their wheels like a *whirlwind* :

their roaring shall be like a *lion*, they shall roar like young lions ; yea, they shall roar and lay hold of the prey, and shall carry it away safe, and none shall deliver it. And in that day they shall roar against them like the roaring-of-the-sea ; and if one look unto the land, behold darkness and sorrow, and the light is darkened in the heavens thereof.

(The last verse should be marked with the solemnity and low pitch of *deep orotund*.)


There are hundreds of passages in the Old Testament which, like this, would lose all their grand, solemn, and terrible character unless marked by the *orotund*.

So there are passages in Shakspeare which almost equally demand it.

Thus Prospero's comment on the last exercise of his art (*Tempest*, act v.) requires, in the last six lines here given, the use of the *orotund*:

Our revels now are ended : these our actors,  
As I foretold you, were all spirits and  
Are melted into air, into thin air ;  
And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this unsubstantial pageant faded,  
Leave not a wrack behind !

So the passage in 'Macbeth,' before the murder, demands the deep *orotund* to express the awe of the silence around, and *Macbeth's* subdued feeling in harmony with it. But here the *orotund* must be *piano*, soft, deep; and it should have the melancholy expression of the *minor*.

 *Long quantity is essential to the slow time here.*

Now o'er the one half world nature seems dead,  
 And wicked dreams abuse the curtained sleep;  
 Now witchcraft celebrates pale Hecate's offerings,  
 And wither'd murder, alarum'd by his sentinel, the  
     wolf,  
 Whose howl 's his watch, thus with his stealthy pace,  
 With Tarquin's ravishing strides, towards his design  
*p.* Moves like a ghost!

The *orotund* in the above passage marks its cadence in the deepest pitch, almost in a *whisper*, on the four closing words.

You perceive that *long quantity*, as opposed to strong and crisp accentuation, is one of the distinguishing characteristics of *orotund*; as sparkling, brisk accentuation marks energetic speech. Take the following example from Shakespeare's 'Henry IV.,' in which Hotspur fiercely and enthusiastically expresses his fiery eagerness

for battle ; in which observe the prevalence of abrupt and strongly accented syllables, requiring force and energy of speech, or *flashes of utterance* and quicker *time*. This should be marked *staccato*.

READ ALOUD :

Let them come.

They come like sacrifices in their trim,  
And to the fire-eyed maid of smoky war  
All hot and bleeding will we offer them !  
The mailed Mars shall on his altar sit  
Up to the ears in blood ! . . . . .

Come, let me take my horse,  
Which is to bear me, *like a thunderbolt*,  
Against the bosom of the Prince of Wales.

Harry to Harry shall, hot horse to horse meet,  
And ne'er part, till one drop down a corse.

Now I am sure you must have a perfect idea of the two styles by contrast ; and will more readily, by the same process, arrive at a *just* appreciation of the merely natural or conversational style, for common-place subjects and occasions, of which I give you a few examples below.

These are to be marked by *middle pitch*, a *light quality* of voice, with *neat accentuation*, and no prolonged *quantity* on the indefinite syllables ; giving them their *due* quantity without extension : the time is moderate, not slow,



the phrasing more extended, with fewer rests. The emphatic points must be made easily and lightly.

1. When we are in the company of sensible men, we ought to be doubly cautious of talking too much, lest we lose two things, *their good opinion* and *our own improvement*. Just what *we* have to say we *know* ; but what *they* have to say we do *not* know.

2. Secrecy has been well termed the soul of all great designs. Perhaps more has been effected by concealing our own intentions than by discovering those of our enemy. But great men succeed in both.

3. To tell *your own* secrets is generally *folly* ; but that folly is without *guilt*. To reveal those with which we are entrusted is always treachery ; and treachery, for the most part, combined *with folly*.

Read the next example with more force :

4. I have played the fool, the gross fool, to believe  
The bosom of a friend would hold a secret  
Mine own could not contain.

And this next, conversationally, but *softly*,  
and with a sentiment of joy :

5. Now fair Hippolita, our nuptial hour  
Draws on apace, four happy days brings in  
Another moon : but oh ! methinks, how slow  
This old moon wanes : she lingers my desires,  
Like to a step-dame, or a dowager,  
Long withering out a young man's revenue.

SHAKESPEARE.

## LESSON VI.

*THE READING OF VERSE AND THE VOCAL  
EXPRESSION OF PASSION.*

IN the reading of verse we must be careful to preserve RHYTHM and MELODY.

Rhythm in language is musical movement, by a regulated succession of sounds in certain order.

Verse is the music of language ; rhythm is its essential quality, the regularity and ordered movement of which distinguish it from prose.

It is as requisite in reading verse to mark the pulsation (as I will call it) of the lines—that is, their metrical movement—as it is in playing and singing, to mark the time and barring of the music.

English verse, whether in blank verse or in rhyme, consists of the arrangement at regulated intervals of accented and unaccented, or of heavy and light syllables. This impulse and remission of sound—*thesis and arsis*—constitute rhythm.

Latin and Greek verse are regulated by prosodians by *quantity* alone, by certain adjust-

ments of syllables, *long* and *short*, called feet. Of these feet there is a considerable variety, of which the principal are :

*The Spondee*, two long syllables, as

$\bar{\text{m}}\bar{\text{u}}\bar{\text{n}}\bar{\text{d}}\bar{\text{u}}\bar{\text{m}}.$

*The Trochee*, one long and one short, as

$\bar{\text{E}}\underset{\cdot}{\text{c}}\bar{\text{u}}\underset{\cdot}{\text{r}}\bar{\text{a}}.$

*The Iambus*, one short and one long, as

$\underset{\cdot}{\text{o}}\bar{\text{c}}\bar{\text{c}}\bar{\text{u}}\bar{\text{r}}.$

*The Dactyl*, one long and two short, as

$\bar{\text{t}}\bar{\text{e}}\underset{\cdot}{\text{g}}\underset{\cdot}{\text{u}}\underset{\cdot}{\text{m}}\bar{\text{u}}\bar{\text{m}}.$

*The Anapest*, two short and one long, as

$\underset{\cdot}{\text{r}}\underset{\cdot}{\text{e}}\underset{\cdot}{\text{c}}\bar{\text{u}}\bar{\text{b}}\bar{\text{a}}\bar{\text{n}}\bar{\text{u}}\bar{\text{s}}.$

These Latin and Greek *quantities*, as the length of time of the syllables is called, are settled, fixed and invariable. While in English, though we have long and short syllables—*mutables*, *immutables*, and *indefinites*—yet these vary in time by what may be called *relative accentuation*, so that the same syllables may vary in apparent quantity as they occur in different verses, by their place in the line, or the amount of force to be given to them. Thus

accentuation as well as quantity enters into the structure of English verse, on such words as have in verse a changeable relative value. For example, *is* and *are* are *per se* accented syllables, but in verse they are frequently without force or accent, and so apparently lose their value in a quantity. Thus, for example :

The joys of my childhood are vanished for aye.

In this verse *are* is entirely without force of accent, and has no length in quantity ; that is, it is unaccented and short *in relation to the accented and long syllables* in the rhythm of the line.

So that English quantity in verse is somewhat arbitrary ; and depends a great deal on the ear of the reader, who must mark the *rhythm by pulsation and remission* of voice on the syllables that are to be *heavy and light* respectively.

Thus in Dryden's line :

And the | king seized a | flambeau with | zeal to  
de | stroy ;

we are compelled, in order to preserve the *dactylic* rhythm of the line, to read a word of long quantity, viz. *seized*, without either accent or quantity ! It must be admitted to be an in-

artistic construction of verse when the strength of the words is overborne by the run of the rhythm: a long syllable like *seized* can scarcely be read without an accent, as Dryden's line most inconsistently and absurdly requires it to be.

English verse is either in common or triple time, the first being the pace of a man's walk or horse's trot: the second, of a horse's canter. The accentuation, as in music, is always on the bar: that is, the accented *word* or heavy syllable must commence the bar, or its place must be supplied by a rest, which counts for it: for rests are as essential to rhythm as the notes themselves.

Take the three following examples, as *timed*, *harmed*, and *accented*:

$\frac{2}{4}$  " A present dairy " they shout a round. "

" A present dairy " the vaulted roofs  
re bound. "

$\frac{2}{4}$  Softly sweet in Lydian measures;

Soon he soothed his soul to pleasures.

$\frac{3}{8}$  " The princes up glim'd with a furious joy "

" And the king seized a flambeau with zeal to  
de stroy. "

The pulsation of voice, and the classification and division of the syllables, as accented and arranged in the preceding couplets, distinctly mark their different rhythm.—To illustrate this further, read the second line of the third couplet as if it were thus divided and accented :

| Ánd the kíng seized a flámbeau , with zeál , to de-  
stroy. |

Thus read, the verse becomes *prose* ; for, by *false accentuation*, its musical movement is lost, and the rhythm is destroyed.

At the same time be careful not to fall into that *sing-song* style of reading verse, which is produced by the accentuation of little and insignificant words ; which should, as a rule, be uttered without accent.

The time, either triple or common, is denoted in the following examples for practice by the figure 2 (common), or 3 (triple).

## THREE BARS.

2. | Óh the | síght en|trancing |  
 | ♪ When the | mórning's | beam is | glancing, |  
 | ♪ O'er | fíles ar | rayed ♪ |  
 | ♪ With | hélm and | bláde ♪ |  
 | ♪ And | plumes in the | gáy wind | dàncing. |

3. | ʳ Up | éarly and | late, ʳ |  
 | ʳ To | toíl and to | wait, ʳ | |
 | ʳ To | dó as one's | bíd, ʳ |  
 | ʳ Yet for | éver be | chíd, ʳ |  
 | ʳ Ill | húmour to | béar, ʳ |  
 | ʳ And | yet | not to | dare, ʳ |  
 | ʳ Tho' with | ánger we | búrn, ʳ |  
 | ʳ To be | cróss in re | tũrn. ʳ |

## FOUR BARS.

3. | Pláce me in | régiõs of e | ternal | wínter, ʳ |  
 | Where not a | blossom to the | breeze can | open ʳ  
 but |  
 | Darkening | tẽpests ʳ | closing all a | róund me |  
 Chill the cre'ation. |  
 2. | Ságe be'neath a | spréading | oak ʳ |  
 | Sáte the | Drúid | hoáry | chief; ʳ |  
 | Évery | búrning | wórd he | spóke ʳ |  
 | Full of | ráge and | fúll of | grief. ʳ |

## SIX AND FOUR BARS.

3. | ʳʳ When | hé who a | dóres thee | ʳʳ has | left  
 but the | náme ʳ |  
 | ʳ Of his | fáult and his | sórror be | hínd, ʳ |

| Oh ! ♪ | say ♪ | ♪ wilt thou | weep when they |  
                   darken the | fame ♪ |  
 | ♪ Of a | life that for | thee was re | signed ♪ ? |

## SIX BARS.

2. | ♪ A | chilles' | wrath ♪ to | Greece the | direful |  
                   spring ♪ |  
 | ♪ Of | woes un | number'd ♪ | heavenly | Goddess  
                   sing. ♪ |

In the reading of blank verse, and especially of dramatic blank verse, it is quite *unnecessary* to make a *rest* or *half-rest* even, at the end of each line. The half-rest or suspension at the end of each line, which is generally proper in the reading of verse in rhyme, need not be observed, to the interruption of the sense, in blank verse. Still less must such a pause or suspension be allowed to interrupt the flow of language and feeling in dramatic reading. Milton's and Shakspeare's lines frequently run into each other so as to make of whole passages *rhythmical prose*, if you read them, as you must do in these cases, without rests, which would break the current of the sense or feeling.

For example, in the opening of the 'Paradise Lost':



Of man's first disobedience, and the fruit  
Of that forbidden tree whose mortal taste, &c.

There can be no rest or appreciable pause of any kind at the end of the first line, it is so intimately connected with, and runs into the second by grammatical construction.

So in the well-known speech in 'Douglas' :

My name is Norval, on the Grampian hills  
My father feeds his flocks, a frugal swain, &c.

The close of the first line can have no pause or intermission. The voice may indeed dwell upon the two *ll*'s in hills, with the rise of a *di-tone*, which will give to the ear almost the effect of a pause, *without a break*.

So in Othello's speech at Cyprus :

If after every tempest come such calms,  
May the winds blow till they have wakened death,  
And let the lab'ring bark climb hills of seas,  
Olympus high, and duck again as low  
As hell's from heaven !

In this case a pause or rest of any kind at the close of the last line but one would be a manifest breach of the continuity of the sense, and the flow of the feeling.

If the reader has gone carefully and patiently with me thus far, he will be prepared to go to the final and crowning grace of elocution, the

## VOCAL EXPRESSION OF PASSION.

SOME EMOTIONAL QUALITIES OF VOICE: THE HEAD-VOICE, THE TREMOLO, AND THE WHISPER.

The *orotund* we have already studied and practised. The three qualities or characters of voice above named are almost entirely confined to highly dramatic dialogue; and belong exclusively, almost, to the dramatic art. I shall briefly touch on these here.

The HEAD-VOICE (*voce di testa*) as distinguished from the chest-voice (*voce di petto*), is so called because it is produced, *apparently*, in the head, and not from the chest. It is thin, feeble, and inefficient for ordinary speech; it has not, nor can it have, the full, deep tones that belong to the chest-voice, which are produced by the full play of the lungs acting on the vocal chords; but it is formed at the back of the mouth by a thin stream of sound passing over the back of the palate and scarcely reaching the full fore arch of the mouth; so that the little volume it receives from the lungs being diminished in its passage through the larynx, which is purposely contracted to produce it, it partakes in a very small degree of the tone and quality of the natural voice, and is called *falsetto*, or false voice, as well as *voce di testa*.

It is reserved for passages of feeble self-lamentation; the extreme *lassitude of grief*; despondent exclamations of *imbecile despair*; *querulous* sorrow; passion that has exhausted its force and *wails feebly*.

It is the *soprano* of manly speech; an artificial and feminine anomaly in the male voice. It is the TREBLE of the *boy*, who gets rid of it as he crosses the line of puberty, to fall into it again, if he live long enough, in the senile imbecility of old age.

Shakspeare, who paints and illustrates so truly every phase of human nature (*quid tetigit quod non ornavit?*), well describes this return of the male voice in old age to the thin pipe of youth, as one of the presages of nearness to the 'last stage of all:'

The sixth age shifts  
Into the lean and slipper'd pantaloon,  
With spectacles on nose and pouch on side;  
His youthful hose, well-saved, a world too wide  
For his shrunk shank, and *his big manly voice*,  
*Turning again towards childish treble*,  
*Pipes and whistles in the sound.*

In reading this passage aloud it would be proper for the dramatic reader to illustrate practically, in the last lines in italics, the contrast between the full-toned orotund (chest-voice) of vigorous manhood and the

thin piping *falsetto* or head-voice of senile feebleness.

Public readers who have to *dramatise their dialogue* may sometimes give it, when a female character is introduced; but it requires caution and judgment not to run into burlesque. This feminine imitation should be sparingly used; and in general reserved for a *ludicrous effect*. It would be very injudicious for a reader to attempt to give *Lady Macbeth*, or even *Juliet* or *Imogen* in a female voice: though there are lines in even *Lady Macbeth*, in the sleep-walking scene, which might perhaps be well given in the head-voice.

For example, when she finds

The smell of the blood still,

she might, losing in sleep her great natural self-control and power of will,—she might give the following expression of her despair, in the feebleness of the head-voice.

*All the perfumes of Arabia  
Will never sweeten this little hand.  
O—————h!*

Certainly this long-drawn sigh—on which the physician remarks so shrewdly—must fade away into the *thin vanish of the head-voice*, expressing an *utter prostration of her powers*.

I will merely say that this falsetto or head-voice is inconsistent with manly expression, and shows, when used by a male character, an utter *prostration of moral strength*.

---

The TREMOLO, or wavy agitation of the voice, is also a dramatic effect little called for except in the expression of almost *paralysing fear*: it is inconsistent with dignity, and should not be indulged in except when manifestly and imperatively called for by the situation and the character: that is, by the appalling circumstances in which a feeble character is placed, and which are beyond his moral strength to encounter or resist manfully.

*Macbeth* might use the *tremolo* with effect—his voice would shake and *tremble*—on the appearance of *Banquo's* ghost at the banquet, when he exclaims:

*Which of you have done this?—*

*Thou canst not say I did it: never shake*

*Thy gory locks at me!*

But the tremolo would be quite inconsistent with his address to the ghost on his reappearance, where *Macbeth* has attained the factitious courage of a terror heightened to *desperation*. That must be expressed with the fierce and almost savage energy of a terror verging on insanity.

I allude to this passage :

Approach thou, like the rugged Russian bear,  
The arm'd rhinoceros, or the Hyrcan tiger ;  
Take any shape but that, and my firm nerves  
Shall never tremble,—Or be alive again,  
And dare me to the desert with thy sword ;  
If trembling I inhabit, then protest me  
The baby of a girl ! *Hence, horrible shadow !  
Unreal mockery ! hence ! hence ! hence !*

(Mark especially the *Italicised* part.)

All this passage should exhibit what I will call the *desperation* of fear—the fury of terror stimulated, or *driven* to courage—the *rat in a corner*, or the *stag at bay*.

Such an exhibition, either of the *tremolo* of dastard fear, or the factitious energy of wild terror, would be quite abhorrent to the character and *morale* of *Hamlet*, on the appearance of his father's ghost.

He may perhaps get into the head-voice on the first appearance of the ghost, in the lines :

*And we fools of nature  
So horridly to shake our disposition  
With thoughts beyond the reaches of our souls ?*

I give the whole address, with critical suggestions :

Angels and ministers of grace defend us !

This is an exclamatory expression of *surprise*

*mingled with awe; not with a low or base fear.* Hamlet's nature is not that of an uneducated peasant quite thrown out of his self-possession by the appearance of his *father's* ghost, or of any ghost: besides, he is there *with the expectation and for the purpose of seeing it.* The actor or critic should always remember that: but *Horatio's* conversation, and his own rather protracted discourse on the drunken habits of his countrymen, the Danes, have (*by a most artistic intention and design of Shakspeare*) led him away for a moment from the immediate purpose of his being on the platform at 'that dead hour;' and when *Horatio* marks the sudden appearance of the spirit, with the words

Look, my lord, it comes !

Hamlet may be well and justly supposed thus *taken by surprise* by the sudden sight of the awful figure of 'the buried majesty of Denmark,' so far to be affected not by terror, but by *awe*, as to exclaim in a *whispered*, but forcible exclamation (and therefore the whisper must be *a very strong one and with full respiration*),

*Angels and ministers of grace defend us !*

But, mark well, to justify *this* and to make it natural there must be no pause between the sight of the ghost and the exclamation—*not of*

*a second.* It is the *surprised awe* that *forces* the exclamation from Hamlet, and the *strong whispered* exclamation expresses it.

Hamlet, *then, after a pause*, proceeds, having recovered his self-possession, in a firmer but low and soft voice, still expressing a certain awe, but no *base fear* : *that* is beneath the man, Hamlet :

Be thou a spirit of health or goblin damned,  
Bring with thee airs of heaven or blasts from hell,  
Be thy intents wicked or charitable,  
Thou com'st in such a questionable shape  
That I will speak to thee !

The '*will speak*' must be marked *with stress* expressing settled resolution, but not too strong ; no jerking of the voice. The *equable-concrete* must be preserved, dwelling on the *ll* in *will*.

What follows has a certain *tenderness mixed with awe* :

'I'll call thee' ♪—a rest here is essential. Make it, and I am sure you will appreciate its force and feeling :

I'll call thee ♪ Hamlet, ♪ King, ♪ Father !

This last word should have long quantity and deep tone expressing a *reverent affection*, with a full cadence—*Fa-ther* !

I'll call thee Hamlet, King, Father !  
Royal Dane, O answer me !



This appears to me a better reading than the usual one, of

I'll call thee Hamlet, King, Father,  
Royal Dane ! O answer me !

Because the specific names and titles, *Hamlet*, *King*, *Father*, involve and include the general title or addition of *Royal Dane*, which is really a *diminution*, by its *generality*, of the other and higher titles or forms of address : for a man might be a 'royal Dane' (Hamlet himself was) and yet not *King*. Of the *blood royal* the *King* is of course ; so he would be were he merely a prince. Therefore I prefer my own reading, thus :

Royal Dane, O answer me !

For Hamlet's mind at this point is so far wrought upon by the excitement of the moment and the likeness of the spirit before him to his dead father, as no longer to question the identity of the ghost with his father.

Let me not *burst* in ignorance ! but tell  
Why thy canonised bones hears'd in death  
Have burst their cerements ; why the sepulchre  
Wherein we saw thee quietly inurn'd  
*full orotund* < Hath oped his ponderous and marble jaws <  
To cast thee up again !

(*Full cadence here, for the expression of wonder.*)

What may this *mean*,  
 That thou, dread corse, again in *complete* steel  
     (Observe that the rhythm demands *con-plete*)  
 Revisit'st thus the glimpses of the moon,  
*Making night hideous*, and us *fools of nature*  
*So horribly to shake our dispositions*  
 With thoughts beyond the reaches of our *souls*.

The line

So horribly to shake our dispositions

might have the *tremolo* slightly with the head-voice; and go back to *deep orotund* on the last line, with full and prolonged quantity on the closing cadence on *souls*.

#### THE WHISPER.

After this exposition I shall say little of the use of the WHISPER in reading, except that it is to be a *strong* whisper, with a full passage of the breath through the lips, with force; sometimes *abrupt*, and sometimes prolonged, according to the nature of the feeling expressed, the words used, and the circumstances or situations that call the whisper forth.

In the scene between *King John* and *Hubert*, in Shakspeare's play of *King John*, when the King *insidiously* tempts Hubert to the murder of the young *Arthur*, though the quality of

voice in the King's speeches in that scene should be, generally, the *deep orotund*, subdued and soft, yet the whisper, with even a sibilation, should have place on certain words which I shall mark in the extract.

# KING JOHN AND HUBERT.

*K. John.* Come hither, Hubert. O my gentle Hubert,  
We owe thee much ; within this wall of flesh

In a familiar, friendly manner { There is a soul counts thee her creditor,  
And with advantage means to pay thy love.  
Give me thy hand. I had a thing to say— (*Hesitation*)  
But I will fit it with some better time.

(*Suddenly*) By Heav'n, Hubert, I'm almost ashamed  
To say what good respect I have of thee !

*Hub.* I am much bounden to your Majesty.

*K. John.* Good friend, thou hast no cause to say so yet,  
But thou shalt have—creep time ne'er so slow,  
Yet it shall come for me to do thee good. (*Pause of hesitation.*)

I had a thing to say—but let it go :

The sun is in the heav'n, and the proud day,

Attended with the pleasures of the world,

Is all too wanton, and too full of gauds,

To give me audience. If the midnight bell (*Deep orotund*)

Orotund—low pitch. { Did with his iron tongue and brazen mouth  
Sound on unto the drowsy race of night ;  
If this same were a church-yard where we stand,  
And thou possess'd with a thousand wrongs ;  
Or if that surly spirit Melancholy  
Had bak'd thy blood, and made it heavy, thick,  
Which else runs tickling up and down the veins,  
Making that idiot Laughter keep men's eyes,

And strain their cheeks to idle merriment  
 (A passion hateful to my purposes) ;  
 Or if that thou could'st see me without eyes,  
 Hear me without thine ears, and make reply  
 Without a tongue, using conceit alone,  
 Without eyes, ears, and harmful sound of words ;  
 Then, in despite of broad-eyed watchful day,  
 I would into thy bosom pour my thoughts.

But ah, I will not.——Yet I love thee well ;  
 And, by my troth, I think thou lov'st me well.

*Hub.* So well, that what you bid me undertake,  
 Tho' that my death were adjunct to my act,  
 By Heav'n I'd do't.

*K. John.* Do not I know thou would'st ? (*heartily*)  
 Good Hubert !—Hubert, Hubert, throw thine eye  
 On yon young boy. I'll tell thee what, my friend,

*Whisper.* { He is a very serpent in my way,  
 And, wheresoe'er this foot of mine doth tread,  
 He lies before me. Dost thou understand me ?  
 Thou art his keeper.

*Hub.* And I'll keep him so,  
 That he shall not offend your Majesty.

*K. John.* Death ! (*A sibilant whisper.*)

*Hub.* My lord !

*K. John.* A grave. (*Deep, low orotund.*)

*Hub.* He shall not live.

*K. John.* Enough ! (*A sigh of relief.*)

*High pitch,* } *I could be merry now !—*  
*half hysterical.*

*Natural* } *Hubert, I love thee !*  
*voice—forte.*

Well, I'll not say what I intend for thee.

REMEMBER !

This last word should be given either in a  
 strong whisper, so as to be unheard by *Arthur*

and the *Queen*, who are close at hand ; or else in a deep low pitch of solemn warning.

This is all I feel it necessary to say on the *whisper*, the *tremolo*, and the *head-voice*.

Their use, with the preceding hints and suggestions, must be left to the reader's own judgment ; with the admonition to use them sparingly, and to be sure that you are master of them in force ; otherwise you had better let them alone.

#### PRACTICE ON THE TREMOLO.

Utter the exclamation :

O ~ ~ ! O ~ ~ ! O ~ ~ !

several times in succession with long quantity and with the wave of voice marked above, as if in great pain. Then go through all the *tonic* sounds (*see* Lesson I.) in the same way.

You may thus get a command of the required effect.

#### EXERCISE ON THE WHISPER.

Say the word *Hush* ! prolonging the sibilating sound on the *sh* final, several times over. You have in that final *sh* the full effect required. Then say, in the same manner, with *breath* with-

out *vocality* or *body* of sound (for the whisper is the shadow only of a voice), strongly :

Whisper! Where? What? When?

And practise, without *vocality*—that is, in a whisper—these lines :

The serpent's dreadful hiss was heard.  
The first kiss of new-born love is sweet.  
How silver sweet are lovers' tongues by night,  
Like softest music to attending ears.

SHAKSPEARE.

Not that these last two lines (*Romeo and Juliet*, act ii.) are to be whispered. They are, in acting or reading aloud, to be given in *orotund*, deep, low, and soft, as a flute at its sweetest.

I have given them here on account of the number of *ss* they contain, which give an opportunity for whisper and sibilation.

#### AN EXERCISE IN RHYTHMICAL READING.

The object of the following exercise is practically to *school the ear* of the pupil to a just rhythmical pulsation of voice in the reading of verse : for that purpose the accents are marked as a guide to the pupil for *pulsation* and *remission* of voice—the *acute* accent for a di-tonic *rise* ; *grave* for the *fall* or *cadence*. He must fill up the rhythm with proper *rests*.

## BOADICEA.

When the British warrior-queen,  
Bleeding from the Roman rods,  
Sought, with an indignant mien,  
Counsel of her country's gods,

Sage, beneath a spreading oak,  
Sat the Druid, hoary chief,  
Ev'ry burning word he spoke,  
Full of rage and full of grief.

' Princess, if our aged eyes  
Weep upon thy matchless wrongs,  
'Tis because resentment ties  
All the terrors of our tongues.

' Rome shall perish ! write that word  
In the blood that she has spilt ;  
Perish, hopeless and abhorred,  
Deep in ruin as in guilt ?

' Rome, for empire far renown'd,  
Tramples on a thousand states ;  
Soon her pride shall kiss the ground—  
Hark ! the Gaul is at her gates !

‘ Other Rómans shall arise,  
Heedless of a sóldier’s náme ;  
Súnds, not árms, shall wín the príze,  
Harmony the páth to fáme !

‘ Then, the prógeny that springs  
From the forests of our lánd,  
Árm’d with thunder, clad with wíngs,  
Shall a wíder wórld command.

‘ Régions Cæsar néver knew,  
Thy posterity shall swáy ;  
Where his eagles néver flew  
None invíncible as they !’

Súch the bárd’s prophetic wórds,  
Prégnant with celestial fire,  
Bènding as he swept the chórd’s  
Of his sweet, but áwful lyre.

Shé with áll a mónarch’s príde,  
Felt them in her bosóm glów ;  
Rúsh’d to battle, fought, and díed,  
Dýing, hurled them on the fòe !



'Ruffians ! pitiless as proud.  
 Heav'n awards the vengeance due :  
 Empire is on us bestowed,  
 Shame and ruin wait for you !'

COWPER.

#### THE CLIME OF THE EAST.

Know ye the land where the cypress and myrtle  
 Are emblems of deeds that are done in their clime,  
 Where the rage of the vulture, the love of the turtle  
 Now melt into sorrow, now madden to crime ?  
 Know ye the land of the cedar and vine  
 Where the flowers ever blossom, the leaves ever shine ;  
 Where the light wings of zephyr, oppress'd with perfume,  
 Wax faint o'er the gardens of Gul<sup>1</sup> in her bloom !  
 Where the citron and olive are fairest of fruit,  
 And the voice of the nightingale never is mute ;  
 Where the tints of the earth and the hues of the sky,  
 In colour though varied, in beauty may vie,  
 And the purple of Ocean is deepest in dye :  
 Where the virgins are soft as the roses they twine,  
 And all, save the spirit of man, is divine ?

---

<sup>1</sup> Gul, the rose.

'Tis the clime of the East,—'tis the land of the sun!  
 Can he smile on such deeds as his children have done?  
 Oh! wild as the accents of lovers' farewell,  
 Are the hearts which they bear, and the tales which they  
 tell. BYRON.

## EXERCISE IN EMOTIONAL EXPRESSION.

I have chosen the following well-known and beautiful ode, as the vehicle of instruction, and as a particular Exercise in expression, because it affords great scope for transition of *pitch*, variation of *force*, and change of *time*, in accordance with the varied action and quality of the personification of each individual *passion*. It is in these transitions and variations that the main beauty of the ode lies; and on the marking of them distinctly, depends the effect in delivery.

The ode is also a good practice in *rhythmical reading*, from the variety as well as polish of the versification.

The pupil will carefully note the short analysis of the expression of each passion, and the marginal directions as to *tone* and *time* due to each particular passage.

## SIGNS AND TERMS USED.

## 1. FOR PITCH.

SIGN.	TERM.
$\text{f}$ or $\text{m}$	Mezzo, or Middle Pitch.
$\text{b}$ or $\text{h}$	Bass, or Low Pitch.
$\text{a}$ or $\text{A}$	Alt, or High Pitch.

## 2. DYNAMICS, OR POWERS OF SOUND.

SIGN.	TERM.	EXPLANATION.
<i>p.</i>	piano	With soft expression.
<i>pp.</i>	pianissimo	Very softly.
<i>f.</i>	forte	Loud ; powerful tone.
<i>ff.</i>	fortissimo	Very loud ; full power of voice.
<i>m.f.</i>	mezzo forte	Rather loud.
<	crescendo	Increasing ; that is, swelling the volume of voice.
>	diminuendo	Diminishing ; reducing the volume of voice.
<i>ff.</i>	forzando	Explosive ; with a burst of sound.
! ! !	staccato	Beating ; with short and distinct strokes of sound, and strong accentuation.
<i>leg.</i>	legato	Connected, or smooth ( <i>equable concrete</i> ) ; the flowing style.

## 3. EXPRESSION.

SIGN.	TERM.	EXPLANATION.
<i>affo.</i>	affettuoso ; with emotion	Expressive of deep feeling.
<i>dol.</i>	dolce ; sweetly	For tenderness, pity, gentle sentiments.
<i>maestoso</i>	with grand majestic expression	Proper to solemn feeling and passages of grandeur.
<i>con sp.</i>	con spirito	With spirit ; for lively expression.
<i>con fu.</i>	con fuoco	With fire ; with animated energy.
<i>con an.</i>	con anima	With soul ; the expression of intense devotion, deep sentiment, fervent love.

## 4. TIME.

adagio	Very slow.
allegro ( <i>allegro</i> )	Lively ; for brisk and animated passages.
presto	Take the time quickly.
andante	Ordinary time (walking), and distinct.
largo	Slowly, with full tone.
moderato ( <i>mod.</i> )	Moderate time.
ritard.	Slackening the time.
accelerando	Quickening the time.

## THE PASSIONS—AN ODE.—COLLINS.

## INTRODUCTION OR PRELUDE.

*Directions.*  
Begin calmly,  
smoothly, and in  
moderate time,  
and middle pitch.

{ When Music, heavenly maid, was young  
Ere yet in early Greece she sung,  
The Passions oft, to hear her shell,  
Throng'd around her magic cell ;

The tone and time must here change, and be varied to express the different emotions described.

This must be rapid, to express the suddenness of the action.

In ordinary time.

*f. a p. m f. a <pp> t .*  
 Exulting, trembling, raging, fainting,  
*m. f. m*  
 Possess'd beyond the Muse's painting,  
 By turns they felt the glowing mind,  
 <  
 Disturb'd, delighted, raised, refined ;  
 >  
 Till once, 'tis said, when all were fir'd,  
*con fuoco. f. fz.*  
 Fill'd with fury, rapt, inspir'd,  
*presto.*  
 From the supporting myrtles round,  
 They seized her instruments of sound,  
 &  
*p.*  
 And, as they oft had heard apart,  
*dolce.*  
 Sweet lessons of her forceful art,  
*wildly fz. a*  
 Each—for madness rul'd the hour—  
*m mod.*  
 Would prove his own expressive power.

## 1. FEAR.

Fear deprives the voice of its power; the tone becomes thin and feeble, and the utterance (when the passion is highly wrought) tremulous, indistinct, and broken, with the head-voice.

Slowly, and with hesitation.

*ff*  
 First Fear, 3 his hand, 3 its skill to try,  
 Amid the chords 3 bewilder'd laid ;  
*presto. fz. p. ritard.*  
 And back recoil'd, —he knew not why,—  
*legato p.*  
 E'en at the sound himself had made !

## 2. ANGER.

Anger is high in *pitch*, loud, and quick in the *time* of its utterance ; and the words do not flow, but burst out in sudden starts, indicative of the rashness of passion.

This is distinct from the expression of dignified anger, just severity, and reproof, which is solemn and measured in its delivery, and low in pitch.

Loudly and hurriedly, with impetuous bursts of sound.	{	<i>al. con fuoco. f.</i>	Next Anger rush'd, ˘ his eyes on fire, ˘
			In lightnings own'd his secret stings ;
		<i>ff. fz. staccato.</i>	In one rude clash ˘ he struck the lyre,
		<i>fz. presto.</i>	And swept with hurried hand the strings. ˘

## 3. DESPAIR.

Despair vents itself in a low, moaning tone (orotund) ; till it reaches its wildest paroxysm, when it is cracked and shrieking, with strong radical stress. Both shades of expression are beautifully and distinctly individualised by the poet in the descriptive verses.

In a 'low, sullen tone ;' monotonous, with deep pitch.	{	<i>largo e maestoso. 3</i>	With woeful measures ˘ wan Despair—
			Low sullen sounds, his grief beguil'd ;
Contrast.	{		A solemn, strange, and mingled air,
		<i>p. 3 presto. f. 3</i>	'Twas sad by fits, by starts 'twas wild !

## 4. HOPE.

The expression of Hope is in direct contrast with that of Despair; lively, animated, joyous; in middle pitch of voice, sweet and flowing; and in *mezzo tempo* and *equable-concrete*.

Mark the transition from the preceding passion by change of tone and time; and, as the feeling grows, let the voice swell and increase in volume.

*Alto. con spirito.*

But thou, O Hope, with eyes so fair,

What was thy delighted measure?

Still it whisper'd promis'd pleasure,

And bade the lovely scenes at distance hail!

*legato.*

Still would her touch the strain prolong,

And from the <sup><</sup>rocks, the <sup><</sup>woods, the <sup><</sup>vale,

She called on Echo still <sup>~</sup> through all the song;

And <sup>></sup>where her sweetest theme she chose *dolce.*

A soft responsive voice <sup>~</sup> was heard at every close;

*con anima.*

And Hope, enchanted, smiling <sup>~</sup> and wav'd her golden hair

## 5. REVENGE.—6. PITY.

The features of Revenge are of the same family as Anger; but bolder, stronger, and

more highly coloured. The quality of voice must be harsher, and more concentrated than mere Anger. Revenge, when most intense, speaks between the set teeth; and utters its denunciations in a hoarse, guttural voice, and with fitful bursts of passion.

PITY, on the contrary, speaks in a low, soft, and gentle tone of voice; but full and flowing, as from the exuberance of a warm heart.

The transition from the calm joyousness of *Hep-* to the fierce excitement of *Revenge*, must be marked by the assumption of a deeper and a louder tone, and an impetuous utterance.

Mark the change to the gentle and tender tone of Pity.

And longer had she sung—<sup>*presto.*</sup> but with a frown,

**fz.**

Revenge  $\sim$  impatient rose;

*presto. f.* <

He threw his blood-stained sword in

*f.*

thunder down,

*f.* >

And, with a withering look,

<

The war-denouncing trumpet took;

**fz.** < *f.* *fz.* <

And blew a blast so loud and dread,

*ritard. marcioso. sostenuto.*

Were ne'er prophetic sounds so full of woe,

**fz.** *presto.*

And ever and anon he beat

*stincento f.*

The doubling drum with furious heat;

**fz.** *ritard.*

And though sometimes, <sup>*largo marcioso.*</sup>  $\sim$  each dreary

<

pause between,  $\sim$

*p.*

Dejected Pity, at his side,

*effo. l. gato. dol.*

Her soul-subduing voice applied,

Return to the  
rapid movement  
and fierce utter-  
ance of Revenge.

{ *Allegro presto. f.*  
Yet still he kept his wild unalter'd mien,  
*staccato. ff.* †  
While each strained ball of sight † seem'd  
*ff.*  
bursting from his head ! †

## 7. JEALOUSY.

Jealousy has a changeful tone, varying as it yields to *love* or *hate* ; sometimes indulging in the tenderness of affection, at others venting itself in all the harshness and bitterness of revenge. The poet has well distinguished these two different phases of the passion :

Begin in a low  
tone and slowly ;  
changing accord-  
ing to the alter-  
ation described,  
from equable-  
concrete to un-  
equable-discrete.

{ *Andante largo p.*  
Thy numbers, † Jealousy, † to nought  
were fix'd, †  
*Adagio maestoso.*  
Sad proof of thy distressful state †  
*Allegro presto m. f.*  
Of differing themes, † the veering song  
was mix'd, †  
*Andante p. ritard. affo. dolce.* *f. a*  
And now it courted Love, † now  
raving † called on Hate !

## 8. MELANCHOLY.

The voice of Melancholy is low in *tone*, soft, mellow, and slow in utterance, running on





briskly and 'trippingly on the tongue.' The expression is of the same order (but less active or passionate) as :

#### 10. Joy ;

whose tone is richer and fuller, and utterance still more lively and animated. Under the influence of joy, the words bound and gush from the lips, and the delivery becomes excited and enthusiastic.

The distinction between these two affections of mind, is, that *Cheerfulness* is a state or *enduring condition* of the mind, and therefore has a certain repose of expression ; while *Joy* is an *active emotion* or passion, temporarily exciting and *agitating* the mind, and accordingly its expression is of a higher character, and must be more powerfully delineated.

Joy usually subsides into the happy tranquillity of cheerfulness ; unless it be dashed by *grief*, in which case it sometimes changes into despair. Cheerfulness speaks in equable-concrete ; Joy, with radical stress, not too strong.

In the present instance the passion receives additional force and impulse from its union with

## 11. LOVE,—AND 12. MIRTH;

the expression proper to which,—forming, as does the combination of *Love, Joy, and Mirth*, the most exquisite of all earthly felicity,—that is, the perfect enjoyment of *happy love*,—must be of the most animated, *spiritual*, and enthusiastic kind: it must be *all soul*!

Indicate the transition from Melancholy to cheerfulness, by a higher pitch and a *brisker* utterance.

*Allo. m. f.*  
But oh! how alter'd was its sprightlier  
tone, ¶

When Cheerfulness, a nymph of health-  
iest hue,

Her bow across her shoulder flung,

Her buskins gemm'd with morning  
dew ¶

Blew an inspiring air that dale and  
thicket rung : ¶

The hunter's call, to Faun and Dryad  
known.

The oak-crowned sisters and their chaste-  
eyed Queen,

Satyrs and sylvan boys were seen,

Peeping from forth their alleys green ; ¶

Express the briskness of the action of Sport and Exercise by a *quicker time* and a *stronger* utterance.

*presto, f.*  
{ Brown Exercise rejoic'd to hear,  
And Sport leaped up ¶ and seiz'd his  
beechen spear. |

Heighten the expression of Cheerfulness to a fuller and richer tone, and even more lively and enthusiastic delivery, increasing, as the descriptive verses glow, and the picture is heightened in colouring and effect by the introduction of *Mirth* and *Mirth*, whose appearance on the scene must be marked by still greater expression of tone.

*allo—con anima—dolce.*

Last came Joy's ecstatic trial, ¶

He, with viny crown advancing,

First to the lively pipe his hand address'd, ¶

*con spirito. f.*

But soon he saw the brisk, awak'ning viol,

*f.*

Whose sweet entrancing voice he lov'd the best.

*levato.*

They would have thought, who heard the strain,

They saw in Tempe's vale her native maids,

Amidst the festal-sounding shades,

To some unwearied minstrel dancing, ¶

*presto. f.*

While as his flying fingers kiss'd the strings,

*dolce.*

Love fram'd with Mirth a gay fantastic round; ¶

Loose were her tresses seen, her zone unbound, ¶

*con fuoco.*

And he, amidst his frolic play,

As if he would the charming air repay,

Shook <sup><</sup>thousand odours ¶ from his dewy wings!



## THE DYING GLADIATOR.

THIS concluding extract from *Childe Harold*, affords an opportunity, in a short space, for great variety and quick transition of tone, in accordance with the change of Expression from *Pity to Indignation* mounting to *Revenge*. The pupil will find the key to the correct expression of these changing feelings in the remarks on Collins's *Ode to the Passions*,—which I design as a *key* to expression in general.

In the present instance, I have also marked the pauses which are necessary to be observed; they add much to the effect of the passage.

*Commence in a deep tone and slowly :*

**Adagio.**

I see before me ~ the Gladiator lie :

He leans upon his hand, <sup>p.</sup> his manly brow

Consents to death, <sup>f.</sup> but conquers agony, ¶

And his droop'd head <sup>p.</sup> sinks ~ gradually ¶ low, ¶

And through his side ~ the last drops, <sup>ritard.</sup> ebbing slow ~

From the red gash, ¶ fall heavy ~ one by one, ~

Like the first of a thunder shower ; and now ~

The arena <sup>swims</sup> around him ; ¶ he is gone, ¶

**Allegro.**  
Ere ceas'd the inhuman shout <sup>f.</sup> which hail'd the wretch  
who won.

*andante.*He heard it, but he heeded not—his eyes  $\approx$ *affo. dol.*Were with his heart,  $\approx$  and that was far away ;  $\approx$ *f.*He reck'd not of the life he lost, or prize,  $\approx$ But  $\approx$  where his rude hut by the Danube lay,  $\approx$ There were his young barbarians  $\approx$  all at play,  $\approx$ *affo. p.**con. an.*There was their Dacian mother—he their sire  $\approx$ *f. fz.*Butcher'd  $\approx$  to make a Roman holiday !*legato p.*All this rush'd with his blood—*presto f.* Shall he expire,  $\approx$ And unaveng'd ?  $\approx$  *f.* Arise ! ye Goths ! and glut your

BYRON.

FINIS.

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